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A  
THEORETICAL AND PRACTICAL  
GRAMMAR  
OF THE  
FRENCH TONGUE,

IN WHICH  
THE PRESENT USAGE ON PRONUNCIATION,  
ORTHOGRAPHY, AND THE RULES OF  
SYNTAX IS DEVELOPED,

AND  
ALL GREAT DIFFICULTIES CLEARED UP.

ACCORDING TO THE DECISIONS  
OF THE  
FRENCH ACADEMY.

— — — — —  
BY M. DE LÉVIZAC.

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*Nihil ex grammaticâ nocuerit, nisi quod supervacuum est . . . non ob-  
stant hæ disciplinæ per illas euntibus, sed circa illas hærentibus.*

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## P R E F A C E.

THIS Grammar was, at first, intended solely for my own use ; but reasons of a peculiar nature, and which I did not well know how to resist, have induced me to consent to its publication. To these reasons I may add another still more powerful, my wish to extend to a greater number of individuals the rapid progress made by the few who have followed its method, and thus to evince my most heartfelt gratitude towards a nation, from which I have received the most flattering encouragements, and which has bestowed upon me the only praise I am most emulous to deserve : that of having, in some measure, contributed to the instruction of youth, during my stay in England. If the works which I have hitherto published have met with such distinguished marks of approbation \*, what may I not hope from this, which I presume to hope will prove of more general utility, and which, for this reason, I have composed with the utmost care and attention ? Happy, indeed, shall I deem myself, as also most amply rewarded, if my labours can save youth one single tear, inspire it with one single honest sentiment, develope one single idea,

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\* See *Analytical Review* for September, 1797, page 304, and for October, 1798, page 423 ; *British Critic*, for May, 1798, page 90 ; *Monthly Review*, for May, 1798, page 87, for June, page 219, Appendix to the 26th vol. page 558, and 563. *Critical Review* for July 1798, page 346, and the Appendix to the 23d vol. page 549, &c.

just, noble or sublime, or, in short, furnish it with one single principle of taste.

In order to ensure to this work the greatest possible degree of utility, I have, in imitation of the most celebrated grammarians, as well as of the Academy, suppressed every thing foreign to the genius of our language ; and I have been particularly careful to give, in the most plain and perspicuous manner, the only rules we acknowledge, and to admit the only denominations we avow. I have given the grammar which has long been taught in the University of Paris, and not the grammar of the Grecians and Latinists of the last, and the beginning of the present century, because, as the Abbé Girard expresses it : “ we ought to speak French, in speaking about French.”

It will not, therefore, appear surprising that I should continue to proscribe that multitude of *articles*, and those denominations of *cases*, which the want of knowledge of the real genius of our language had introduced, and which, in fact, did only impede the progress, and retard the unfolding of our ideas. In point of art or science, every thing that is not perfectly clear, or obviously useful, should be rejected, as tending to obscure the subject.

“ The custom of studying the French language, but for the mere purpose of learning Latin,” says one of the most enlightened members of the French National Institute, “ induced the greatest part of grammarians to frame the rules of our grammar upon those of the Latin : hence the Gothic introduction of *declensions* into a language which has no *cases*, &c.

French was learned, as it were, in Latin ; how could it be expected that it should ever be properly known ? But philosophy, whose illumining flambeau had dispersed so much darkness, and thrown so great a light upon the exact sciences, made use of the same flambeau in elucidating the art of speech. This art, calculated to bring forth all the others, was well worthy of the attention of metaphysicians and of enlightened minds."

This is the motive that has induced the National Institute to endeavour to find out the most useful and most proper way of teaching the French language. We shall here mention their decision about the *cases*.

In one of their sittings, last year, they examined the following question : " Are we, or are we not to admit *cases* in the French language ? " Two discourses were then read, which, in the most scientific and critical manner, were intended, the first to prove the existence of *cases* in all languages, and the second to combat and reject that opinion. After a discussion of some length, the National Institute, unwilling to do any thing but upon serious and mature investigation, commissioned the Abbé Sicard, institutor of the deaf and dumb, to make a report, in which both sides of the question should be compared, and reason opposed to reason : this was done in one of the subsequent sittings. That learned grammarian did not hesitate in taking his determination. " I have," said he, " insisted in a strong manner, *with all the modern grammarians*, upon the impossibility of admitting *cases* in those languages in which the nouns, adjectives

and articles (the article and other words performing the same function) have invariable forms." In consequence of that report, the National Institute has proscribed *cases* in the public schools where French is taught, a thing which had long been observed in the University of Paris.

Having proscribed the multiplicity of *articles* and the denominations of *cases*, one may naturally suppose that I would not be more favourable to that distinction between *conjoined* and *disjoined* pronouns, imagined with as little foundation by the ancient grammarians, and which has been exploded in France for these fifty years, as calculated only to introduce obscurity and intricacy into a subject already but too obscure and intricate of itself.

There is another alteration which I also wished to make, viz. in the denominations of verbs, borrowed likewise from the Latin grammar; but, after some reflection, I thought I might preserve them, because, as I say in the "Table of correspondence of the moods and tenses," they are attended with very little inconvenience, as long as the definitions are clearly understood.

From what I have been saying, could any one still suppose that the alterations which I have proposed, and those which I bring forward in this work, are the private system of a few grammarians, and not the public method of teaching the French language? I would not have been so positive in my assertions, had they not been warranted by the most celebrated grammarians, by the University of Paris, by the French

Academy, and by the National Institute, who ought to know better than any body the proper way of teaching the French language.

With respect to the plan of this grammar, I have, as much as possible, followed the march of the human mind. In the first nine chapters, I have presented the ideas one by one, that they may be conceived without confusion. The learner will find no other rules of syntax, that is, of government and concord, but what are absolutely necessary for the connexion of ideas: nevertheless, they are treated in such a manner, as, by the help of the exercises which I have subjoined, to show the whole mechanism of the language. It is only in the tenth that we give the grand rules and principal difficulties; and they are more or less developed, according to their degree of importance: the reason is, that the mind of the learner being then prepared to receive them, finds no difficulty in understanding the theory and making the application to practice: and, therefore, I have a little deviated in that chapter from my first plan, by making reflections and entering into discussions, which I had before deemed improper.

A grammar which is intended to teach foreigners a language, ought to be comparative. In the comparison which I have made between the English and French; I have considered that two languages are compared in their principles, not in their expressions. There are, indeed, some idiomatical differences which ought to be remarked; but they are only such as constitute the genius of one of those languages, and even this is but momentary, as the learner finds these com-



parisons in the examples before him ; and should he pass over those differences unperceived, the teacher ought to be careful in pointing them out. Having learned the English language long before I came to England, it would have been easy for me to multiply those sorts of comparison ; but my own experience has convinced me that it was nothing but a loss of time.

My design being to give, in a single volume, and a pretty short one, considering the great number of exercises which it contains, every thing that was essentially necessary for arriving at a perfect knowledge of the French language, I have paid the greatest attention to that part which relates to sounds, and which is the more important, as upon that knowledge good pronunciation depends. I have every reason to think that I have elucidated it to a certain degree. In it will be found the present usage, and the pronunciation of the inhabitants of the metropolis, who have lived in the great world, and frequented the best companies. I have also made a distinction, as far as I have thought necessary, between the pronunciation of familiar conversation, and that of oratorical discourse and poetry, because I thought that distinction was not sufficiently known or attended to. That I might give to this little treatise a still greater degree of utility, I have added to it the theory of the three properties of syllables, which are *accent*, *aspiration* and *quantity*, with some reflections on the manner of reading well. However, as in so short a treatise it was impossible for me to enter into every minute detail, I have every reason to hope that teachers will



supply the want of them\*: but, at all events, one may find some advantage in consulting *The Explanatory Pronouncing Dictionary of the French Language by the Abbé Tardy*, which seems to me well calculated for facilitating the pronunciation, if one studies the key.

To complete the subject, I have given, at the end of the grammar, a treatise upon orthography and another on punctuation.

With respect to the first, I have conformed myself to the last edition of the Dictionary of the French Academy, because, in a work intended for the instruction of foreigners, there ought to be no deviation from the decisions of that tribunal, the sole competent judge on this matter. Here, the man who professes to be a sure guide, must sacrifice his own private opinion, because it would be deceiving foreigners to give them, as the orthography of a language, that which is but the ill-digested system of one particular author.

Should any errors have escaped me in the course of the work, and I think it almost impossible that there should be none, considering the great number of objects I have had to mention, I request the persons who may find any, to point them out to me: they will see how thankful I am for their advice, by the care I shall take to correct them. As my labours have no other object in view than public utility, I

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\* For further particulars about pronunciation, I must refer to my *Treatise on the Sounds of the French Language*, now in the press.

shall spare neither trouble nor expence to remove every faulty sheet by a cancel.

Thus much had I to say about the theory of this grammar ; it only remains for me to say a few words about the practical part of it.

I have made it as practical as it is possible for a grammar to be, both as to the order and connexion of ideas, and with regard to the exercises, which I have extended or contracted in proportion to their utility. If the method of proceeding, which I am going to point out, be strictly followed, there can be no doubt but that the learner will, in a short time, become acquainted with the mechanism of the language, and find in his progressive knowledge a strong incitement to wish for further improvement. This is my reason for placing at the head of the exercises what the learner is to observe, and for giving them a gradual increase of usefulness or difficulty. I know very well that teachers would have *said* the same things that I do ; but I likewise know that the pupil has frequently forgotten every thing they have taken the trouble to *say*, even before they have left him. But having the *rule before him*, no pretence, no excuses can be admitted, should he fail to conform to it.

Let it be remembered that the pupil must proceed mechanically through the first nine chapters : he is to know no other rules than those which he will find in them, because they are the only ones he is able to understand. It is not till the tenth chapter, that is, when all the common constructions are known to him, that he finds himself enabled to see the reason of the preceding operations. One will then be astonished at the

facility with which all the ideas will successively enter into his head and class themselves in regular order. I have myself tried the experiment, and have it in my power to warrant the success of the method.

The exercises have two objects ; the first, to give the pupil the facility of conversation ; the second, to form his mind, heart and taste.

For this purpose, I have inserted the elements of conversation into the first nine chapters, particularly into the exercises upon the verbs. When they have been gone over, the pupil will know the construction of all the forms of phrases, and have his memory stored with a multitude of the words that most usually occur. But, true to my plan, I have interspersed some passages calculated to improve the judgment and taste, because that is the chief object of this grammar.

My second object I have endeavoured to accomplish in the exercises on the tenth chapter. As they are intended to prepare the pupil for the study of rhetoric, or to teach him how to distinguish the beauties of all places and of all times, from beauties which are either accidental, local, or depending upon circumstances, I have, now and then, thrown in, either some fine descriptions, noble and sublime thoughts, or notions upon all those kinds of knowledge which distinguish the well-bred gentleman from him that has received but a common education. In short, nothing will be found in it but what can furnish youth with just ideas, honest sentiments, a sound judgment, the love of the belles lettres, or a greater nicety of taste.

I shall conclude, by observing that I had already gone some way into the translation of this grammar, which, as I have before hinted, was originally written in French, when the impatient desire of my friends to see it speedily published, obliged me to desist from an undertaking, which the multiplicity of business upon my hands would not permit me to forward so soon as I could have wished. I have, therefore, requested the assistance of a man of great literary abilities, and whose thorough knowledge of both languages is already known by some of his translations; and I trust he will be found to have acquitted himself with credit to the work and satisfaction to the public.

MEANS TO BE ADOPTED IN ORDER TO HASTEN  
THE PROGRESS OF THE PUPIL.

THE first three or four lessons should be devoted to make the pupil thoroughly acquainted with the pronounciation of the 19 or 20 French vowels, and to learn the chapter on the substantive. When he is come to the formation of the plural, he must begin to learn the auxiliary verb *avoir*, and make the exercises upon it.

When the chapter on the substantive is gone through, he is to learn the formation of the feminine gender and the plural of adjectives. As soon as he is perfect in this, he must turn back and begin the article.

In this manner, the pupil must learn, at the same time, the sounds, the first four chapters, and the verbs. It rests with the teacher to fix how much is to be learnt of each of these three objects, from one lesson to another: this will depend entirely upon the quickness of apprehension in the pupil.

Let no one think that this method is too complicated. I can assert, from my own experience, that it is not so; but, on the contrary, very simple. I have tried the experiment, both with persons whose judgment was already formed, and with children: and my success has been the same; that is, on the very first day, my pupils have seen clearly, and very clearly, into the object of their study.

Every eight lessons, a general recapitulation should be made of every thing that has preceded, the better to impress it upon the mind. This is a matter of great importance, and which ought not to be neglected.

As soon as the first five chapters are gone over, the work becomes more simple and easy; the pupil has only to follow the grammar.

As the pupil is reading, he should be asked to give the reason of every sound, according to the different tables which I have given in the first part.

When the pupil is come to the tenth chapter, some alteration must be made to the plan pursued till then. Care must be taken to make him point out the words to which the rule applies, and the nature of every word composing the sentence given as an application: because, as he has now seen the nine kinds of words, he ought to know them immediately, without mistaking their proper use, and the reason of their being in such or such a place. The only thing to be attended to by the teacher is, never to anticipate upon the rules which have not yet been seen. None can truly be said to know a language, but when every expression that is used can be properly accounted for.

After the tenth chapter, no more exercises are given, because the pupil must by this time be very far advanced; and, as he has seen not only all the rules, but also all the difficulties of the language, he needs no longer to be guided by a particular rule: it is time he should enter a larger field, and bring the whole of his knowledge into use. For this reason, we have, now and then, left some examples untranslated, on purpose to try his ingenuity. While he is studying the last four chapters, he should make the free exercises which are at the end of the grammar.

Another thing which I deem very essential, and perhaps more so than is commonly thought, is that the rules and definitions should be learned both in English and French. The abridgment of my grammar which is translated in this, all to a few alterations, occasioned by the last edition of the dictionary of the French Academy, should be learned along with this, as soon as the pupil is able to understand a little French. I can confidently affirm that nothing is better calculated to hasten his progress:

## EXPLANATION

OF THE ABBREVIATIONS USED IN THE EXERCISES.

|          |            |                     |
|----------|------------|---------------------|
| m.       | stands for | masculine.          |
| f.       | .          | feminine.           |
| pl.      | .          | plural.             |
| s.       | .          | singular.           |
| pr.      | .          | preposition.        |
| art.     | .          | article.            |
| pr. art. | .          | article contracted. |
| pro.     | .          | pronoun.            |

\* denotes that the word under which it is placed, is not expressed in French.

|        |   |                             |
|--------|---|-----------------------------|
| ind-1  | . | present of the indicative.  |
| ind-2  | . | imperfect.                  |
| ind-3  | . | preterit definite.          |
| ind-4  | . | preterit indefinite.        |
| ind-5  | . | preterit anterior.          |
| ind-6  | . | pluperfect.                 |
| ind-7  | . | future absolute.            |
| ind-8  | . | future anterior.            |
| imp.   | . | imperative                  |
| con-1  | . | present of the conditional. |
| con-2  | . | first conditional past.     |
| con-3  | . | second conditional past.    |
| subj-1 | . | present of the subjunctive. |
| subj-2 | . | imperfect.                  |
| subj-3 | . | preterit.                   |
| subj-4 | . | pluperfect.                 |
| inf-1  | . | present of the infinitive.  |
| inf-2  | . | participle present.         |
| inf-3  | . | participle past.            |

Those French words which are followed by the above signs, are to take the form which they point out.

*N.B.* In spite of all the care we have taken, a few errors will still be found in the exercises, particularly with respect to the \* which in some few examples does not always correspond to the word which it is meant to affect. I beg that the teacher will have the goodness to point it out to his pupil, every time it occurs.

In the tenth chapter, the \* is no longer placed under the word, but after it, in the margin.





THEORETICAL AND PRACTICAL

G R A M M A R

OF THE

FRENCH TONGUE.

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GRAMMAR is the art of speaking and writing with correctness.

To speak is to manifest *externally*, by certain signs upon which men have agreed, the thoughts that are combined *internally* in our mind.

Nature herself has furnished us those signs, which are the *sounds*, mechanically produced by the organs of speech: the union of some of these signs forms *words*.

But, as these signs leave no kind of trace, men wished to fix them, and this they have effected by means of other signs, visible and permanent, which are the characters used in writing.

“Were it not for this double convention,” observes Mr. Diderot, “which thus attaches ideas to sounds, and sounds to characters, every thing would remain within man, and be totally lost in him.”

We are, therefore, to consider words, both as sounds and as signs of our thoughts.

P A R T I.

OF WORDS CONSIDERED AS SOUNDS.

The sounds made use of for speaking are called *letters*, and the collection made of them in a language is

called *alphabet*. The French alphabet contains twenty-five letters, *viz.*

*a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z.*

Of these twenty-five letters, some express a sound by themselves, and are called *vowels*; others, only by the help of vowels, and are, therefore, called *consonants*: the combination of these different letters forms *syllables*.

Whatever relates to sounds will be divided into three chapters: the first will treat of vowels, the second of consonants, and the third of syllables.

## C H A P. I.

### OF VOWELS.

There are five vowels, *a, e, i, o, u*: the *y*, which we call *y grec*, is not reckoned as one of them, because it does not differ from the *i*, when it is not used as two *i*'s.

But these five vowels are not the only ones we have in the French language: we reckon nine more, *viz. eu, ou, é, e*, which are called French, the first five being called Latin; and five nasal, *viz. an, en, in, on, un*, so called, because they are, in a manner, pronounced through the nose.

Some of these vowels are represented by a single character, or letter, and others by two, which, however, we must not confound with diphthongs, that is, with that combination of vowels which expresses a double sound.

### OF SIMPLE VOWELS.

Two things are to be considered in vowels, the sound, and the duration of sound.

The sound of a vowel is either broad or slender, as it depends upon the form of the passage which the mouth allows to the air which it emits. Thus, if we place the vowels in this order, *a, o, e, i, u*, we shall find that the first is the slenderest, and the last the broadest:

The duration of a vowel is the time we are in pro-

nouncing it. This time varies, according as the vowel is accompanied with such and such letter.

Had languages been the work of reflection, we should have had as many signs as there are vowels; but none can boast of that advantage. To make up this deficiency, we have been obliged to introduce in our language different kinds of *a*'s, *e*'s, *o*'s, and *eu*'s, according as the sound expressed by these letters is flat, or sharp. We shall here speak of the principal sounds only, leaving it to the care of the teacher to show to his pupil those minutiae of pronunciation which it is hardly possible to represent.

#### A TABLE OF SIMPLE VOWELS.

|                            |                            |                     |                         |
|----------------------------|----------------------------|---------------------|-------------------------|
| <i>â</i> grave . . . . .   | <i>pâte</i> , dow.         | <i>i</i> . . . . .  | <i>ici</i> , here.      |
| <i>a</i> acute . . . . .   | <i>patte</i> , paw.        | <i>ô</i> grave      | <i>hôte</i> , host.     |
| <i>é</i> acute . . . . .   | <i>bonté</i> , goodness.   | <i>o</i> acute      | <i>rotte</i> , dossier. |
| <i>è</i> grave, common .   | <i>père</i> , father.      | <i>u</i> . . . . .  | <i>vertu</i> , virtue.  |
| <i>ê</i> more open . . . . | <i>fermeté</i> , firmness. | <i>eu</i> . . . . . | <i>jeûne</i> , fast.    |
| <i>ê</i> very open . . . . | <i>succès</i> , success.   | <i>eu</i> acute     | <i>jeune</i> , young.   |
| <i>e</i> mute . . . . .    | <i>mesure</i> , measure.   | <i>eu</i> . . . . . | <i>son</i> , penny.     |

OBSERVATION.—The *e* mute has two sounds; the one very short, in the middle and at the end of words; the other less short, in monosyllables, such as *me*, *te*, *se*, *que*, &c., in which it has nearly the sound of *eu*.

We are, therefore, to distinguish, according to the preceding table, fourteen simple vowels or sounds; but those sounds are sometimes expressed by certain combinations of vowels, which ought, seemingly, to produce different ones.

|  |   |   |
|--|---|---|
| <i>ao</i> has two sounds   | { | <i>a</i> . in <i>Laon</i> , <i>paon</i> , and their derivatives.          |
|  |   | <i>o</i> . in <i>taon</i> , <i>Saone</i> , &c.                            |
| <i>ea</i> , without an accent over the <i>e</i> , <i>a</i> ; <i>songea</i> , <i>mangea</i> , &c. |   |   |
| <i>ai</i> has four sounds  | { | <i>a</i> . . . . in <i>douairière</i> .                                   |
|  |   | <i>e</i> mute in <i>faisant</i> , <i>je faisais</i> , and compounds       |
|  |   | <i>é</i> acute in <i>j'ai</i> , <i>je dinai</i> , <i>je dînerai</i> , &c. |
|  |   | <i>è</i> grave in <i>maître</i> , <i>Launai</i> , &c.                     |

OBSERVATION. This combination has the sound of *é* acute, in the preterit and future tenses of verbs, and of *è* grave in the middle and at the end of words. According to some grammarians, we are to except

*maison* and *raisin*, with their derivatives, and we think the same, notwithstanding many are of a contrary opinion.—With regard to the sound of *ai* before *l* or *ll*, we shall speak of it in the next chapter.

*eai* }  
*ei* } have the same sound, *è* grave, *démangeaison*, *seigneur*,  
*ey* } *bey*, *haie*.  
*aie* }

OBSERVATION. Some grammarians would give to these combinations the sound of *é* acute, especially at the end of words; but we do not hold this opinion altogether right.

*ay* has two sounds } *e* acute and *i* not liquid . . . *paysan*,  
*abbaye*.  
 } *a* and *i* liquid . . . . . *Blaye*,  
*Mayence*.

Pronounce, *péisan*, *abéie*, *Bläie*, *Maënce*.

*eau* }  
*au* } have the same sound *o* . . . *bateau*, *hauteur*.

*oi*, vowel, sounds *è* or *é* . . . . . *faisoient*, *connoître*.

OBSERVATION. *Oi* is a vowel, having the sound of *è* grave, 1°. in the imperfect and conditional tenses of verbs, as: *je disois*, *je dirois*: 2°. in the verbs ending in *ôtre*, which have more than two syllables: 3°. in *foible* and its derivatives; in *roide*, but not in *roidir*; in *monnoie*, and its compounds; in *harnois*, and *Charolois*: 4°. in the names of nations frequently spoken of, as: *François*, *Anglois*, *Polonois*, &c.—The *e* mute, in the third person plural of the imperfect and conditional tenses, serves only to lengthen the sound.—N. B. Messrs. Garat, Guinguene, Célis, &c. editors of the Dictionary of the Academy, from the notes left by that illustrious body, intended to have adopted the change of *oi* into *ai*, but in the names of nations only. They have not, however, done it, as in this they would have followed their own private opinion, not that of the Academy.

*i* mute . . . . . in *encoignure*.

*ie* in the middle of words, *i* . . . *je prierois*, *reniement*.

OBSERVATION. On this account, some will omit the *e* in spelling; but it ought not to be, when writing prose.

*œu* sounds *œu* . . . . . *mœurs*, *sœur*, *naud*.

OBSERVATIONS. 1<sup>o</sup>. *a* is not pronounced in *Août*, *aouïteron*, *aoriste*, but it is in *aouïté*.

2<sup>o</sup>. *eu* has the sound of *u* in the different tenses of the verb *avoir*, as : *ex*, *j'eus*, *j'eusse*, *il eut*. It is wrong to give this sound to the first syllable of *heureux*.

3<sup>o</sup>. *gea*, *gee*, *geu*, are pronounced *ja*, *je*, *ju*, as : *songea*, *songeons*, *gageure* : in these kinds of words, the *e* serves merely to soften the sound of *g*.

#### OF NASAL VOWELS.

The nasal vowels are formed of some of the preceding sounds, and the letters *m* or *n* final. But are these real vowels? This is what the Abbé Régnier, and the Abbé Dangeau have contended. "Whoever will pronounce *la nuit est loin encore*," says the latter to the academicians, "either will adopt the Norman pronunciation, and say ; *la nuit est loin-n-encore* , or he will put a *g* after *loin*, and say : *la nuit est loing encore* ; or he will make a little pause between *loin* and *encore* : now, the first two ways are wrong ; the third alone is right : " whence this learned academician concludes that the nasal vowels are real vowels ; and his opinion is almost universally followed.

But the Abbé d'Olivet, who, at first, had adopted it, afterwards thought otherwise, and, although he always acknowledged that they express an indivisible and simple sound, yet he did not hold them to be real vowels, because they retain so far the consonant *n*, that on its position depends whether that consonant ought to be sounded or not.

Without entering into a discussion which is foreign to these elements, we shall only point out those cases wherein the consonant *n* is to be mute or sounded.

GENERAL PRINCIPLE. The nasal termination is never sounded, unless the word containing, and the word following it, be immediately, necessarily and inseparably united.

Thus, the consonant *n* is sounded in *on*, before its verb ; *on arrive*, *on est arrivé*, which are pronounced *en-n-arrive*, *on-n-est arrivé* : but this pronoun is mute

after the verb : *arrive-t-on aujourd'hui ? arriva-t-on hier ?*

It is sounded in the possessive pronouns *mon, ton, son*, and all adjectives placed before their substantives, as : *ton esprit, son ame, bon ange, certain auteur*, which are pronounced *ton n-esprit, son-n-ame, bon-n-ange, certain-n-auteur* : but it is mute in all substantives, and in all adjectives followed by a preposition, as : *la maison est belle, bon à monter, bon à descendre*. This is conformable to the decision given by the French Academy, in answer to the question from the Academy of Caen.

Such also is *en*, preposition, which is always sounded, as : *en Italie*, and pronoun, when placed before the verb : *je n'en ai point* ; but we preserve the mute sound in *donnez-m'en un peu*.

The adverbs *bien* and *rien* are always sounded, as : *il est bien élevé, il n'a rien oublié* ; but, when they are substantives, the nasal sound is preserved.

This principle being thus established, we shall pass to the nasal terminations.

|            |   |                       |   |                 |
|------------|---|-----------------------|---|-----------------|
| <i>am</i>  | } | same sound, <i>an</i> | { | <i>ambition</i> |
| <i>an</i>  |   |                       |   | <i>vendant</i>  |
| <i>can</i> |   |                       |   | <i>songeant</i> |
| <i>em</i>  |   |                       |   | <i>emploi</i>   |
| <i>en</i>  |   |                       |   | <i>endive</i>   |

EXCEPTION. *Em* and *en* are pronounced as è grave, 1°. in words taken from foreign languages : *Jérusalem, triennal, hymèn*. 2°. in words ending in *en* or *ien*, without any other consonant, and their derivatives, as : *examèn, chrètièn-té*. 3°. in the verbs *venir, tenir*, and their compounds, *que je viènne, que j'entretiènne*. 4°. in words ending in *eue* and *eune*, *arène, que je prènne*, and at the beginning of the word *ennemi*.

*Ien* takes the sound of *a*, in words ending in *ent* and *ence*, and their derivatives : *patient, patience, patienter*.

*Em* sounds *a* in *femme*, in the adverbs in *emment* : *différemment, imprudemment, &c.* and in *solemnel* and derivatives.

OBSERVATION. *Ent* is not sounded in the third

persons of verbs: it merely serves to lengthen the sound: *ils aiment, ils pensent*; but, if it be followed by a vowel, then the *t* is sounded: *ils aiment à rire*, pronounce, *ils aimet à rire*.

|            |                         |                |
|------------|-------------------------|----------------|
| <i>im</i>  | } same sound <i>ain</i> | <i>impoli</i>  |
| <i>in</i>  |                         | <i>fin</i>     |
| <i>aim</i> |                         | <i>faim</i>    |
| <i>ain</i> |                         | <i>pain</i>    |
| <i>ein</i> |                         | <i>peintre</i> |

EXCEPTION. The sound of *i* is preserved, 1°. in proper names taken from foreign languages, as: *Sélim, Ephraïm*, which are pronounced as if *m* were followed by *e* mute. 2°. in all words where *i* forms a syllable, as: *i-nanimé, i-nodore, i-nhumain*. 3°. at the beginning of words in *imm* or *inn*, as: *innocent, immoler*.

OBSERVATION. Grammarians do not agree about the nature of this sound. Some will have it to be a very weak *i*, or a particular sound partaking of the *e* and the *i*: others say it is the *e* followed by a liquid sound. Mr. Duclos thinks it ought to be pronounced *ain*.

|            |                         |                      |
|------------|-------------------------|----------------------|
| <i>om</i>  | } same sound <i>on</i>  | <i>complet</i>       |
| <i>on</i>  |                         | <i>doujon</i>        |
| <i>eon</i> |                         | <i>nous rongeons</i> |
| <i>um</i>  | } same sound <i>eun</i> | <i>parfum</i>        |
| <i>un</i>  |                         | <i>importun</i>      |
| <i>eun</i> |                         | <i>à-jeun</i>        |

OBSERVATION. The *u* preserves its natural sound in the adjective *un*, used in the feminine, as: *une femme*, or in the masculine before a vowel, or an *h* mute, as: *un esprit, un homme*.

*Um* is sounded *om* in some words taken from foreign languages, as: *factum, duumvir, triumvir, centumvir*, and their derivatives.

#### OF DIPHTHONGS.

The combinations of vowels already mentioned, form only indivisible and simple sounds; but there are others that give the sound of two vowels at one and the same time, and by a single impulse of the voice: these are called *diphthongs*.

Two things, therefore, are to be considered in the nature of a diphthong; 1°. that there ought not to be, at least in any sensible manner, two successive motions



in the organs of speech; 2°. that the ear ought distinctly to hear the sound of the two vowels in one single impulse of the voice. When I say *Dieu*, I hear *i* and *eu*; and these two sounds are united in one single syllable, and pronounced at one and the same time.

Grammarians do not agree about the number of diphthongs. The following table appears to us the most exact.

|                     |                   |                |                      |
|---------------------|-------------------|----------------|----------------------|
| <i>ai</i> . . .     | <i>aih ! mail</i> | { <i>ian</i> . | <i>viande</i>        |
| <i>ia</i> . . .     | <i>fiacre</i>     | { <i>ien</i> . | <i>patient</i>       |
| { <i>ié</i> . . .   | <i>pied</i>       | <i>ieu</i> .   | <i>lieu</i>          |
| { <i>iè</i> . . .   | <i>vielle</i>     | <i>ion</i> .   | <i>pion</i>          |
| { <i>iai</i> . . .  | <i>biais</i>      | <i>iou</i> .   | <i>chiourme</i>      |
| { <i>oi</i> . . .   | <i>loi</i>        | <i>oë</i> .    | <i>moëlle</i>        |
| { <i>eoï</i> . . .  | <i>villageois</i> | <i>ouan</i> .  | <i>Ecouan</i>        |
| { <i>ouai</i> . . . | <i>ouais</i>      | <i>oua</i> .   | <i>équateur</i>      |
| { <i>oin</i> . . .  | <i>loin</i>       | <i>oue</i> .   | <i>ouest</i>         |
| { <i>ouin</i> . . . | <i>marsouin</i>   | <i>oui</i> .   | <i>oui, bouis</i>    |
| { <i>io</i> . . .   | <i>pioche</i>     | <i>ue</i> .    | <i>écuelle</i>       |
| { <i>iau</i> . . .  | <i>piastre</i>    | <i>ui</i> .    | <i>lui, étui</i>     |
| <i>ien</i> . . .    | <i>rien</i>       | <i>uin</i> .   | <i>quinquagésime</i> |

OBSERVATIONS. I. We have already seen, in the first section of this chapter, the cases wherein *oi* is pronounced as a vowel; the following are those wherein it is pronounced as a diphthong.

1°. In monosyllables, and in verbs of two syllables ending in *oire* and *ôître*, as: *moi, froid, bois, soit*, &c. *croire, croître*: the contrary pronunciation of some women and *petits-mâîtres* is altogether absurd and ridiculous.

2°. In polysyllables ending in *oi, oie, oir, oire, eoire*, as: *emploi, courroie, vouloir, observatoire, nagcoire*.

3°. In *oi, oy*, followed by a vowel, as: *ondoïement, royal*.

4°. In the middle of words, as: *poison, courtoisie*.

5°. In the names of nations seldom mentioned, as: *Danois, Chinois, Iroquois*, &c., except *Japonois*, which is pronounced as a vowel; *François*, a man's name, is pronounced as a diphthong.

This diphthong has not always the same sound: the most natural is that followed in Greek, wherein both the *o* and the *i* are heard, as in *voi-ielle, roi-iaume*; but it has also three other sounds, which it is difficult to



represent in writing, and which can only be learnt of a skilful teacher. They are nearly 1°. that of *oe*, where the *e* has an open sound, approaching to that of *a*, as *foi*, *froid*; 2°. that of *oa*, *mois*, *pois*; 3°. that of *oua*, *bois*; pronounce, *foè*, *moa*, *boua*.

In words where *oi* is followed by *e* mute, its sound seems to be a little more open than when it is a simple diphthong: *soie*, *Troie*, differ from *soi*, *moi*: but this shade cannot be easily ascertained.

II. Some of these combinations of vowels are diphthongs only in prose: in poetry, they are pronounced as two syllables. Of this kind are *ie* and *ion*: we say in poetry *hi-cr*, *vous devri-ez*, *acti-on*, *ambiti-on*, viz: for *ie*, in all verbs ending in *ier*, in *riez*, *souriez*; in those verbs which, although they do not end in *ier*, yet have in their tenses *ie* preceded by *br*, *tr*, *dr*, *vr*, as: *vous mettri-ez*, *voudri-ez*, &c.; in nouns in the above cases, and whenever *ie* is followed by a *t*, as: *impi-été*: and *io* in all cases, except in *fiote*, *pioche*.

*Oë* is but one syllable in *boëte*, *coëffe*, *mœle*, *poële*; but always two, except in common conversation, in *poëme*, *poëte*, *poésie*, *poétique*. Those who pronounce these last words like the four preceding ones are wrong, especially in the last two, which are now written with *é* acute, the better to mark the true pronunciation. This is also the opinion of the Academy.

The French have no triphthongs, although they have syllables composed of three vowels, because there is no syllable that conveys three sounds in one single impulse of the voice. *Dieu* and *niais* (the latter in prose) are only diphthongs, because we hear but two sounds *i-eu* and *i-ai*: *Août*, although composed of three vowels, is only a monothong, because we hear only the simple sound *ou*.

## C H A P. II.

### O F C O N S O N A N T S.

The vowels represent the sounds, or the simple emission of the sonorous air: but the consonants represent the articulations, that is, the explosion which the voice receives by the sudden and instantaneous motion of some of the moveable parts of the organs of speech.

The French language has nineteen consonants, or twenty, if we include the *j*, which, according to Mr. Duclos, seems to be a consonant in some words. They are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, y, z*.

It is acknowledged as a principle, that a consonant has no sound of itself: to be heard, it must be accompanied by a vowel.

Some grammarians sound the consonants by means of sonorous vowels, and others by the help of *e* mute. The first manner has long been the only one in use, and, in this case, the consonants are pronounced *bé, cé, dé, éfe, &c.* But Messrs. de Port-Royal, who saw the inconvenience to which this gave rise, proposed the second in 1660. This method, by which we pronounce the consonants *be, ce, de, fe, &c.* remained for some time unattended to, for this reason alone, viz. that it was contrary to the general practice: but it was renewed with success by Messrs. Launai, father and son, and adopted in the typographical Bureau of Mr. Dumas. "This new method," says Mr. Duclos, "inserted in the last edition of the Dictionary of the Academy, and adopted in the best schools, will at last prevail over the old one, on account of the advantages which it must be acknowledged to possess; but it will be the work of time, because it is reasonable." Mr. Duclos was mistaken; for, it has long been the only one in use, even in the most insignificant schools of Paris. It, indeed, possesses very great advantages: by following it, we accustom ourselves to a good pronunciation, as we then give to each syllable its true sound and just value, and get rid of every vicious habit in speaking: this has been experienced in those provinces that were noted for a bad accent. In short, it lessens the difficulties of spelling, since to spell so is to read. If I tell a child to spell these two syllables, *fri, pro*, I shall find, according to the first method, that *éfe, err, i*, makes *éféri*, and *pé, err, o*, makes *pcérro*. Then, that I may have the true sound of these syllables, I must remove those sounds that are entirely false and

foreign to their pronounciation, an inconvenience to which the other method is not liable, since *fe, re, i,* makes at once *fri,* and *pe, re, o, pro.*

Every consonant should have but one sound, viz. that which is *proper* to it; but they often change it according to their position; this we shall call *accidental* sound, in the following

TABLE OF CONSONANTS, ACCORDING TO THEIR  
PROPER OR ACCIDENTAL SOUND.

Letters. Names.

*B, b.* be proper sound . . . *Babylone, béat, bible, bonnet, Bucéphale.*

*b,* at the beginning of a word, always preserves its proper sound.

It is always pronounced in the middle of the word, *abdiquer, subvenir, &c.*

Likewise, at the end of proper names, *Job, Caleb, &c.* and in *radoub, rumb.*

When double, which only happens in *abbé,* and its derivatives, only one is sounded.

*C, c.* { *que* . . proper sound before *a, o, u* . . *cadre, coco, cure.*  
           *se* . . . accidental sound before *e, i* . . *ceci.*  
           *gue* . . accidental sound through custom, *second, secondement, &c.*

*C,* at the beginning and in the body of the word, preserves its proper sound before *a, o, u, l, n, r, t,* and at the end of the syllable: before *u,* however, its sound is not quite so hard: *clémence, crédulité, Ctésiphon, cupidité.* It is not sounded in the middle of words, before *q, ca, co, cu, cl, cr:* *acquérir, accabler, accomplir, accuser, acclamation, accréditer;* but it is pronounced with its proper sound before *ce, ci:* *succès, accident.* It preserves its accidental sound *se,* only before *e* and *i,* or when there is a *cedille* under the *c:* *façade, façon, reçu.* As to the other accidental sound *gue,* it is also preserved, according to the practice of some persons, in *secret* and all its derivatives, though less marked: but the new dictionary of the Academy does not make any mention of it.

At the end of words, it is generally pronounced,

*cognac, trictrac, avec, bec, sindic, estoc, aqueduc, &c.* and then it has its proper sound ; but it is not sounded in *broc, clerc, marc, jone, tronc, Lefranc, almanach, amict, estomac, tabac, cotignac, lac* (a ribband knot) and in *done* ; but this last, only when, in the body of a sentence, it is followed by a consonant. In the adjectives *franc* and *blanc*, the *c* is never sounded, except in these expressions : *franc étourdi, du blanc au noir.*

*cc* are both pronounced only before *e* and *i*, *succès, accident.*

Let. Names.

*D, d.* { *dé* proper sound . . . . *David, dé, Diane, dodu.*  
           { *t* accidental sound, before a vowel, or *h* mute . . *grand arbre, grand homme.*

*D*, at the beginning of a word, always preserves its proper sound ; and also in the body of it, when followed by a consonant, *adjectif, adverbe, &c.*

At the end of words, *d* preserves its proper sound in proper names : *Obed, David*, and is sounded as *t* in the other words before a vowel : *quand il viendra*. It is never sounded in *gond, nid* and *muid* ; but it sounds in *piéd*, in the expression, *de piéd en cap*, and never in other words before a consonant.

*dd* are both pronounced, *addition, reddition, &c.*

*F, f.* *fe* proper sound . . . *faveur, féminin, fini, forêt, funeste*, which sound is always preserved at the beginning, or in the middle of words.

Final *f* is pronounced in *juif, nef, actif, expressif, serf, chef, nerf, bæuf, vœuf* ; but not in *clef, cerf, chef-d'œuvre, nerf de bæuf, du bæuf-salé, un œuf frais*. In *neuf* signifying *new*, custom has not decided on the pronunciation of the *f*, *un habit neuf*, or *neu* ; but it is never sounded in the plural, *des habits neus* : we also say *des bæus, des œus*. In *neuf* signifying *nine*, the *f* sounds like *v*, before a vowel or *h* mute, *neuf ans, dix-neuf hommes*, say : *neu-vans* : to sound the *f* so in any other word is altogether wrong. It is not sounded at all before a consonant, as : *neu-chevaux* : but it is sounded when itself, as : *ils étoient neuf*.

When



Let. Names.

*J, j.* *je* proper sound . . . *jamais, jésuite, j'irai, joli, juger.*

*J*, at the beginning, or in the middle of a word, always preserves its proper sound ; but we have already seen that *g* before *e* and *i* has the same sound : also before *ca, co, cu, mangea, mangeons, gageure.*

OBSERVATION. *Geu* has two sounds ; that of *ju*, in some words, as : *gageurc, mangeurc, &c.* and that of *jeu* in others, as : *mangeur, gageur, &c.* Practice alone can teach this difference.

*K, k.* *que* very hard, proper sound . . . *kalendes, kermes, kimi, kirielle.*

This letter, which might be very useful to distinguish *gue hard* from *gue soft*, is hardly ever used.

*L, l.* *le* proper sound . . . *Latone, légion, livre, loge, lune.*

*L*, at the beginning of a word, always preserves its proper sound ; but, in the middle, or at the end, it sometimes has a liquid sound, which we shall mention hereafter. It is sounded in the word *quelquefois* ; but, in conversation, the most general practice is for not sounding it in *quelque, quelqu'un.*

Final *l* is generally sounded, as : *moral, mortel, Mogol, scul, puéril, &c.* We are only to except *baril, chenil, cul, fusil, outil, fenil, fournil, coutil, soul, sourcil* and *gentil* followed by a consonant ; but before a vowel, *il* has the liquid sound, *gentil enfant, gentil-homme* ; but it is mute in the plural, *gentils-hommes*, and also in *un fils*. In conversation, it is not sounded in the personal pronouns *il* and *ils*.

When double, we commonly sound but one, as in *allumer, collègue, collation* (luncheon), &c. ; but they are both sounded in *allusion, allégorie, appellatif, belliqueux, collation de bénéfice, vaciller, millionnaire, collusion, constellation, église gallicane*, and perhaps a few others : they are also pronounced in all words beginning with *il*, as *illustre, illuminer, &c.*

*M, m.* *me* proper sound . . . *machine, méthode, midi, modèle, muse.*



*M*, at the beginning of a word, always preserves its proper sound. In the middle, it sometimes assumes the nasal sound mentioned before, as in *ambition*, *humble*, and sometimes not. It is not sounded in *automne*, *colonne*, *damner*, and its derivatives, which it would be better to spell with *nn* : but it is sounded in *amnistie*, *hymne*, *automnal*, *calomnie*, *somnambule*, *Agamemnon*, *indemniser*, *indemnité*.

Final *m* has a nasal sound, as : *Adam*, *faim*, *nom*, *parfum*, &c. ; except, 1°. *Jérusalem*, *Ephraïm*, *Sélim* ; 2°. *hem ! item*, *septemvir*, and such others which are merely Latin.

When double, we generally sound but one, as in *commode*, *commis*, &c. ; except, 1°. proper names, such as *Ammon*, *Emmanuel*, &c. ; 2°. the words beginning with *imm*, such as *immortel*, *immobile*, *immoler*, &c. ; 3°. the words in which *em* is followed by *m*, such as *emmailloter*, *emmancher*, &c. but in this last case *em* assumes the nasal sound.

Let. Names.

*N, n.* *ne* proper sound . . . *nager*, *Néron*, *Nicaise*, *novice*, *nudité*.

*N*, at the beginning of a word, always preserves its proper sound, as also in the middle, when before a vowel, as in *ânerie* : but, if followed by a consonant, it then assumes the nasal sound, as in *ancré*, *engraver*, *ingrédient*, &c.

Final *n* is sounded in *abdomen*, *amen*, *hymen*, *examen* ; it always has the nasal sound in the other substantives, as well as in adverbs, pronouns, and adjectives, except in those cases mentioned in the nasal sounds.

When double, we generally sound but one, as in *année*, *connoître*, *sonner*, &c. ; except in *annexe*, *annual*, *annuel*, *annotation*, *annuler*, *inné*, *innover*, and their derivatives. In the word *ennemi*, *en* has the sound of *é*, but in *ennui*, it has that of *a*.

*P, p.* *pe* proper sound . . . *pape*, *pitié*, *posé*, *puce*.

**P**, at the beginning, or in the middle of a word, always preserves its proper sound, except as we have already seen, when followed by *h*. It is sounded in *baptismal*, *sceptique*, *scepticisme*, *Septembre*, *les septante*, *septenaire*, *septennal*, *septentrion*, *septentrional*, *septuagénnaire*, *septuagésime* ; in *accepter*, *excepter*, and their derivatives ; in *ademption*, *exemption*, *rédempteur*, *rédemption*, *contempteur*, and *contemptible* : but it is always mute in *baptême*, *baptiser*, *baptistaire*, *exempt*, *exempter*, *compte*, *compter*, *comptable*, *comptant*, *compteur*, *comptoir* ; in *prompt* and its derivatives ; in *symptomatique*, *symptôme* ; in *sept* and its derivatives : it is sounded in *impromptu*.

Final *p* is hardly ever pronounced, as : *un camp étendu*, *ce drap est bon*. We only except *Alep*, *cap*, *Gap*, *cep*, *jalap*, the two words *trop* and *beaucoup* before a vowel ; also, in solemn speaking, the word *coup*, before a vowel ; *coup inattendu*, *coup extraordinaire*.

When double, we never pronounce but one.

Let. Names.

**Q, q.** *que* proper sound . . . *qualité*, *quenouille*, *quitter*, *quotidien*, *piqure*.

**Q**, at the beginning, or in the middle of a word, always preserves its proper sound, but with this difference, that, in *qua*, *quo*, *que*, its sound is hard, like *k*, *qualité*, *quotidien*, *quenouille*, and in *qué*, *qui*, *quu*, it is rather softer, *acquérir*, *quitter*, *piqure*, or *piqure*.

This letter is never doubled.

**OBSERVATION.** *Qua*, *qué*, *qui*, preserve the Latin sound in the following words, where they are pronounced *coua*, *cué*, *cui*, viz : *aquatile*, *aquatique*, *équateur*, *équation*, *quakre*, *quadragesime*, *quadragénaire*, *quadrangle*, *quadrangulaire*, *quadrature*, *quadricolor*, *quadriennal*, *quadrifolium*, *quadrige*, *quadrilatère*, *quadrinome*, *quadrupède*, *quadruple*, *quadrupler*, *in-quarto*, *quaternaire*, *quaternité*, *questeur*, *questure*, *équestre*, *à-quia*, *quindécagone*, *quinquagénaire*, *quinquagésime*, *quinquen-*



*nal, quinquennium, quintuple, équiangle, équidistant, équilatéral, équimultiple, liquation, liquéfaction.*

Let. Names.

*R, r.* *re* proper sound . . . *rareté, régie, rivage, Rome, ruche.*

*R*, at the beginning, or in the middle of a word, always preserves its proper sound. In conversation, it is but little sounded in *notre, votre*, before a consonant, except in *Notre Dame* (the Holy Virgin), but it sounds in those words, when followed by a vowel or preceded by the article, *votre ami, le nôtre.*

Final *r* is sounded in all terminations which are not in *er*, as : *car, air, or, sur, soupir, sieur, &c.*, except *Monsieur*. In words ending in *er*, it is sounded in *cher, fier, mer, amer, belveder, cancer, la cuiller, enfer, éther, frater, garter, hier, hiver, Lucifer, magister, pater*, and in proper names, *Jupiter, Esther, Munster, le Niger, Statouder, &c.* According to the French Academy, we ought to sound the *r* in *altier* and *léger*, but this is contrary to the general custom, and has been altered in the last edition of the dictionary. In all other words, the *r* is not sounded: *ce poirier est mort, ces poiriers ont péri*; pronounce, *ce poirié est mort, ces poiriés ont péri.*

OBSERVATION. Many persons, brought up in the provinces, do not sound the *r* in the termination *ir*; but it is wrong, even in conversation. As for the termination *er*, it ought to be sounded in solemn speaking, and especially in poetry, when followed by a vowel or *h* mute, and then, we ought to give it the sound of *è* grave common: *aimer à jouer*, ought to be pronounced *aimè rà joué*, whereas, when it is mute, the termination assumes the sound of *é* acute: *aimer la promenade*, pronounce: *aimé la promenade*. But, in conversation, custom authorises the hiatus, and we pronounce *aimer à jouer, folâtrer & rire*, without sounding the *r*, *aimé à joué, folâtré & rire*. “To pronounce otherwise,” says the Abbé d’Olivet, “betrays the pedant or the provincial.”

When double, we pronounce but one : *arroser*, *arriver*, *perruque*, &c. : except, 1°. in *aberration*, *abhorrer*, *errer*, *erreur*, *terreur*, and their derivatives. 2°. in words beginning with *irr*, as *irriter*, *irréconciliable*, &c. 3°. in the future and conditional tenses of the verbs *acquérir*, *mourir*, *courir*, and their derivatives ; *j'acquerrai*, *je mourrois*, &c.

Let. Names.

S, s. { *se* proper sound . . . . . *sage*, *séjour*, *Sion*, *Solon*,  
*sucré*.  
*ze* accidental sound . . . *usage*, *user*, *risible*, *raisonner*, *résumé*.

S, at the beginning of a word, always preserves its proper sound : except before *che*, *chi*, where it is mute ; as in *scheling*, *schisme*, &c.

In the middle of a word, it also has its proper sound, except, 1°. between two vowels, as in *raison*, *usage* ; 2°. before *b* and *d*, as in *presbytère*, *Asdrubal* ; 3°. in *Alsace*, *balsamine*, *balsamique*, and in the syllable *trans*, followed by a vowel : we only except these three words : *transir*, *transissement*, *Transylvanie*.

When followed by *ce* or *ci*, the sound of *s* is only heard, as in *scène*, *science*, which are pronounced *sène*, *sience* : but it is sounded in all the other combinations : *seapulaire*, *scolarité*, *scrupule*, *catéchisme*, *ostentation*, &c.

Final *s* is sounded in *as*, *aloes*, *la vis* ; in words merely Latin, *Momus*, *Vénus*, *Fabius*, *droit de committimus*, *un agnus*, &c. ; in *bibus*, *bolus*, *calus*, *Phébus*, *rebus*, *sinus* ; in *lis* (a flower) and *la-Lis*, (a river). It is, however, mute in *fleur de lis*. But it assumes its accidental sound, when, in pronunciation, it unites with a word beginning with a vowel, as : *de plus en plus*.

When double, we only pronounce one, but with its proper sound,

OBSERVATION. The *e* preceding *ss* has sometimes the sound of *é* acute, as in *pressentir*, *dessaler*, *ressusciter*, &c. and sometimes that of *e* mute, as in

*dessus, dessous, ressembler, ressource, &c.* but practice alone can teach this difference.

### Lett. Names.

T, t. { te proper sound . . stable, ténèbres, Tibulle, topique, tube.  
          { ce accidental sound . . . . abbatial, patient, prophétie,  
               action, Vénitien.

*T*, at the beginning of a word, always preserves its proper sound, even when followed by two vowels: also in the middle, whenever followed by any other vowel than *i*, and when followed by that vowel in *sti*, *x**ti*, *thi*: *question*, *indigestion*, *mixtion*, *Matthias*, &c.; but in *ti*, its sound is sometimes proper, sometimes accidental.

It assumes the latter, 1°. in the adjectives ending in *tial* and *tieux*: *abbatial*, *captieux*. 2°. in those ending in *tient*, and their derivatives: *patient*, *patience*, *impatiemter*, &c. 3°. in the words ending in *atie*, *étie*, *aptie*, *otie* and *utie*: *primate*, *ineptie*, *Béotie*, *prophétie*, *minutie*, &c. 4°. in the verbs *initier*, *balbutier*, and their derivatives. 5°. in the names of nations, or persons ending in *tien*: *Dio-clétien*, *Vénitien*, &c. 6°. in the nouns ending in *tion*, and their derivatives.

In other words, *t* preserves its proper sound in *tie*: *galimatias*, *chatier*, *le tien*, *chrétien*, &c. Hence, we see why we pronounce

With the accidental sound.

With the proper sound.

|                  |                     |                    |
|------------------|---------------------|--------------------|
| 4 <sup>o</sup> . | { balbutier         | chatier            |
|                  | { initier           | entier             |
| 5 <sup>o</sup> . | { Vénitien          | le soutien         |
|                  | { Gratién           | j'entretiens       |
|                  | { les attentions    | nous attentions    |
| 6 <sup>o</sup> . | { les intentions    | nous intentions    |
|                  | { les inventions    | nous inventions    |
|                  | { les portions, &c. | nous portions, &c. |

*T* final is sounded in *brut, apt, Christ, la dot, fat, indult, le lest d'un vaisseau, rapt, le zénith, entre le zist & le zest.*

In *sept* and *huit*, the *t* is sounded, when they are used by themselves: *ils étoient sept*; *combien étiez-vous ? huit*: or when followed by a vowel: *sept hommes*, *huit abricots*; but never before a consonant; *sept pêches*, *huit maisons*.

In *vingt*, it is sounded through the whole series from twenty to thirty; *vingt-un*, *vingt-deux*, &c.; but not in the series from *quatre-vingt* (eighty) to a hundred, nor in *six-vingt*. It is also mute in *vingt*, when by itself, or followed by a consonant: *nous étions vingt*, *vingt soldats*. Before a vowel, it is sounded in the singular; *vingt abricots*; but not in the plural:—*quatre-vingts abricots*, say *quatre-vin-zabricots*.

In words ending in *cet*, it is not sounded, except in *correct* and *direct*.

In all other words, it is sounded when followed by a vowel with which it unites: *un savant homme*, *je suis tout à vous*, *s'il vient à partir*.

When double, we pronounce but one, except in *attique*, *atticisme*, *guttural*, *battologie*, and *pittoresque*.

Let. Names.

*V, v.* *ve* proper sound... *valeur*, *velours*, *vidame*, *volonté*,  
*vue*.

*V*, at the beginning, or in the middle of a word, always preserves its proper sound: it is never double.

|              |   |                  |   |
|--------------|---|------------------|---|
| <i>X, x.</i> | $\left\{ \begin{array}{l} \text{cs} \\ \text{gz} \\ \text{s} \\ \text{c} \\ \text{z} \end{array} \right.$ | no proper sound. | .... <i>axe</i> , <i>sexe</i> , <i>axiome</i> , <i>Xénophon</i> , <i>Xavier</i> .   |
|              |   |                  | .... <i>examen</i> , <i>exemple</i> , <i>exil</i> , <i>Exode</i> , <i>exhorter</i> , <i>exhumer</i> , and derivatives.            |
|              |   |                  | .... <i>Auxerre</i> , <i>Bruxelles</i> , <i>six</i> , <i>dix</i> (when by themselves), <i>soixante</i> , <i>Aix-la-Chapelle</i> . |
|              |   |                  | .... <i>excellent</i> , <i>exceller</i> , &c.   |
|              |   |                  | .... <i>deuxième</i> , <i>sixième</i> , <i>dixième</i> , <i>dix-huit</i> , <i>dix-neuf</i> , and derivatives.                     |

Some persons soften the pronunciation *cs* in proper names, and say, *Sénophon*.

At the end of words, *x* is pronounced *cs* in *Styx*, *phénix*, *index*, *borax*, *storax*, *larynx*, *enix*, *préfix*, *Pollux*, *Asianax*, and other proper names.

In other words, *x* is not pronounced, before a consonant: *six jours*, *dix livres*; but, before a vowel, it sounds as *z*: *six amis*, *heureux enfant*.

This letter is never double.

*Y, y.*

*Y* is a vowel, when by itself, or placed between

two consonants, in words derived from the Greek: *il y va, système, asyle*. But, according to Mr. Boindin and Mr. Duclos, it is both a vowel and a consonant, as to the sound, in *payer, royaume, &c.* that is, an *i* uniting with the *a*, to give it the sound of *é*, and with the *o*, to form the diphthong *oi*; and the second stroke of the *y* is a weak liquid sound: *pai-ier, roi-iaume*. According to them, it is a consonant in *yeux, paysan, abbaye*, which are pronounced *ieux, pèisan, abéie*, and in *aieux*, which for a long time was spelt *ayeux*.

Let. Names.

Z, z. *ze* proper sound.. *Zacharie, zéphire, zizanie, zone, Zurich*.

Z preserves its proper sound at the beginning, and in the middle of a word.

Final *z* sounds *s* in *Metz, Rodez*. It is not pronounced in the second persons plural of verbs, when followed by a consonant: *vous aimez, vous ririez*.

We never double this letter, except perhaps in a few Italian words, as: *Abruzzze*.

Beside the above consonants, there are three others, for which we have no simple character, viz.

CH, ch. *che* proper sound.. *chapeau, chérir, chicane, chose, chute*.

This consonant is perhaps the most puzzling we have for foreigners; for, sometimes it preserves its proper sound, and sometimes it assumes that of *q*, which happens, 1°. when it is followed by *l, n,* or *r*: *chrétien, Arachné, Chloris*. 2°. in words taken from the Hebrew or Greek, when followed by *a, o, u*: *Achab, Chanaan, Catéchumène, Nabuchodonosor, &c.* 3°. in several words taken from foreign languages, in which it is thus sounded before *e, é, i*: *Michel-Ange, Machiavel, archétype, archi-épiscopal, Civita-Vecchia, Achélous, chimose, &c.*; but in this last case there are so many exceptions, that we must refer the learner to practice alone; for, we pronounce soft *Zachée, Joachim, archevêque, archiprêtre*. In conversation, *Achéron* is also pronounced soft.



Letters. Names.

GN, gu. *gne* proper sound . . . *Champagne, règne, Avignon, ligne.*

The liquid sound of this consonant takes place only in the middle of words, where it is always preserved, except in *Progné, agnat, agnation, agnatique* (law-terms), *diagnostique, cognat, impregnation, regnicole, inexpugnable*, in which the *g* and the *n* are heard each separately.

ILL, ill.  $\left\{ \begin{array}{l} i \text{ heard distinct from the liquid sound . . . } \textit{péril, fille,} \\ \textit{babille.} \\ i \text{ blended with the liquid sound . . . } \textit{qu'il aille, émail,} \\ \textit{maille.} \end{array} \right.$

This liquid sound is represented sometimes by a single *l*, sometimes by *ll*, and sometimes by *lh*: *péril, fille, Milhau, Pardalhac.*

It generally takes place in the middle, or at the end of the word; but the *i* and the *l* are distinctly heard, with each its proper sound, in *Achille, imbécille, campanille, Gille, pupille, ville, tranquille*, and their derivatives: in *fil, Nil, file, à la file, argille, mil* (a numeral), *mille, Lille*, and in the adjectives ending in *il* and *ile*: *puéril, vil, facile, &c.* except *gentil*, before a substantive beginning with a vowel, and *gentille* in the feminine.

As this liquid sound never takes place at the beginning of a word, we ought of course to except all those beginning with *ill*: *illustre, illégal, &c.*

The Abbé de Dangeau was the first who divided the consonants into soft and hard. Having observed that there are several which are easily pronounced one for another, because those letters are produced by the same organs, only used with more or less force and stress, he composed tables of consonants, according to that division, and in this he has been followed by our best grammarians. In imitation of them, we shall give the following table of soft and hard consonants, to which we shall subjoin the nasals, the liquids, and the aspirate.

## TABLE.

| Soft Consonants. |                                  | Hard Consonants. |                    |
|------------------|----------------------------------|------------------|--------------------|
| <i>b</i>         | of <i>bon</i> . . . .            | <i>p</i>         | of <i>pont</i>     |
| <i>d</i>         | of <i>don</i> . . . .            | <i>t</i>         | of <i>ton</i>      |
| <i>g</i>         | of <i>gueule</i> . . . .         | <i>g</i>         | of <i>guenon</i>   |
| <i>j</i>         | of <i>jamais</i> . . . .         | <i>ch</i>        | of <i>cheval</i>   |
| <i>c, q</i>      | of <i>cuiller, queue</i> . . . . | <i>k</i>         | of <i>kalandes</i> |
| <i>v</i>         | of <i>vin</i> . . . .            | <i>f</i>         | of <i>fin</i>      |
| <i>z</i>         | of <i>zèle</i> . . . .           | <i>s</i>         | of <i>seul</i>     |

## Nasals.

|          |                       |          |               |
|----------|-----------------------|----------|---------------|
| <i>m</i> | of <i>mon</i> . . . . | <i>n</i> | of <i>non</i> |
|----------|-----------------------|----------|---------------|

## Liquids.

|          |                        |          |                |
|----------|------------------------|----------|----------------|
| <i>l</i> | of <i>lent</i> . . . . | <i>r</i> | of <i>rond</i> |
|----------|------------------------|----------|----------------|

## Strong liquid sounds.

|            |                                 |           |                 |
|------------|---------------------------------|-----------|-----------------|
| <i>ill</i> | of <i>paille, fille</i> . . . . | <i>gn</i> | of <i>règne</i> |
|------------|---------------------------------|-----------|-----------------|

## Soft liquid sound.

## Aspirated sound,

|  |          |                   |
|--|----------|-------------------|
| <i>ï</i> with a diaeresis of <i>païen, aïeul</i> . . . . | <i>h</i> | of <i>héros</i> . |
|--|----------|-------------------|

From the above table it appears, that the two nasals *m* and *n*, the two liquids *l* and *r*, and the aspirated letter *h*, are the only ones that do not change their sound from soft to hard, or from hard to soft.

If we count the articulations represented by the consonants, we shall find that they form twenty-one or twenty-two simple sounds, which added to the nineteen formed by the vowels, make together forty or forty-one sounds. These sounds, which may be called primitive, are the elements of all languages: we, therefore, find them all, to a few, in all nations; even the least civilised, because they necessarily result from the organ of the voice. From these sounds are all languages derived, and to them they are all reduced, however they may differ from one another. For, this diversity does not arise from any difference in the nature of sounds, but from the difference which men have put in the combination of those sounds.

We have said, page 3, that *ai* has the sound of *e* mute in *faisant, je faisais, &c.* But in *bienfaisant, bienfaisance*, the sound of *e* mute takes place in conversation, and that of *è* open on the stage, in the pulpit, and at the bar. We have also said, page 4, that *oi* is pronounced *o* in *encoignure*; whereupon the Academy observes, that many persons omit the *i* in



this word. We have not mentioned *ognon* and its derivatives, because the *i* is omitted by the Academy itself, and therefore, there is no occasion to except them.

### C H A P. III.

#### OF SYLLABLES.

The vowels and consonants mix and combine together, and from these combinations generally result the syllables. We say *generally*, because it sometimes happens that a single vowel forms a syllable, as in *a-mi*, *o-deur*. The nature of syllables consists in their being pronounced with a single impulse of the voice.

There are three things to be considered in syllables, viz. accent, aspiration, and quantity.

#### OF THE ACCENT.

The accent expresses an impulse of the voice, either raised or depressed: for, there are in all languages certain inflexions of the voice which raise the tone, others which lower it, and others again, which first raise and then instantly lower it on the same syllable. The raised tone is called acute accent (´); the depressed tone grave accent (`); and that which is successively raised and depressed on the same syllable, circumflex accent (^).

These accents were very sensible in ancient languages, and are so even in many of the modern ones: and, though they are less sensible in ours, yet they are really to be found in it; because it is a law of nature, that the passage from motion to rest should be marked, and to mark that passage, the syllable which precedes the fall must be raised higher.

It may be established as a general principle, that there can be but one accent in the same word, however long it may be, and that this unique accent can only be placed either on the last, or the penultimate, or the antepenultimate syllable.

We do not speak here of monosyllables; for, every body agrees that they have no accent, unless we consider as such those words composed of a masculine syllable,

syllable, followed by *e* mute, as : *âge, gîte* ; for, in this case, the masculine syllable is evidently affected by the accent.

RULE I. Masculine polysyllables have, after the accent, either one short, or two very short syllables.

#### EXAMPLES.

##### Masculine Dissyllables.

1. two long, *ardeur*
2. second syllable very long  
*étoient, tantôt*
3. two short, *fleuri, sonnet*
4. long and short, *maison, bré-  
ler*
5. short and long, *hasard, amour.*

##### Masculine Trisyllables.

1. three long, 3d very long,  
*ils s'entr'aimoient*
2. three equally short, *attirer,  
attraper*
3. three short, 2d and 3d very short, *nation*
4. one short between two long,  
*concevoir*
5. one long between two short,  
*attenter*
6. long, and two very short,  
*champignon*
7. two long and one very short,  
*mensonge.*

We may see by the above examples, 1°. that when the accent is followed by a long syllable, this last is sensibly less long ; 2°. that when it affects a last syllable very long, this syllable has sensibly a double time : *étoient, s'entr'aimoient* have two sounds, that of *è* grave, and that of *e* mute, which merely serves to lengthen the syllable ; 3°. that when it is laid on a short syllable very short, this breve is sensibly less short than that which precedes its fall, &c. &c.

RULE II. Feminine polysyllables have, after the accent, either the remainder of a semi-long, or a very short syllable, with *e* mute.

#### EXAMPLES.

##### Feminine Dissyllables.

1. two long, *tempête*
2. one short and one long, *jolie*
3. two short, *adroite*
4. one long and one short *aù-  
dace.*

##### Feminine trisyllables.

1. the last long, *entendue*
2. the last shorter than the penultimate, *insensible*
3. the last two equally long,  
*insipide.*

In words of four, five and six syllables, as the accent can only affect one of the last three, we ought to

leave, after the syllable which has the accent, nearly the duration of one time. Now, this duration may be divided between two short syllables, *conformité*, sometimes filled with a syllable less short, *probabilité*, or with a mute, having part of the duration of the preceding syllable, *insurmontable*.

Such are the rules of the prosodial, or grammatical accent. It were to be wished that we had a dictionary in which it were exactly marked.

From the above details, it is easy to understand the meaning of this axiom: "*To speak French well, one must have no accent.*" It is, and can only be, that one must have neither the Italian, the Swiss, the Gascon, nor the Norman accent; but we ought always to have one, that of well educated persons of the capital, who mechanically place the accent on the syllable that ought to have it.

The oratorical accent occasions some change in what we have said, but those slight variations do not fall within the notice of a grammar.

We ought not to confound the accent we have been mentioning with the accents of which we shall treat in Chapter XIII of the second part, although they have the same names and the same signs: these are mere characters of orthography, serving to distinguish the different sorts of *e* and the long vowels.

#### OF ASPIRATION.

Aspiration is a guttural and strong impulse of the voice. It takes place before vowels in some words, and sometimes not in others, although with the same vowel and in a similar syllable. We say with aspiration *le héros*, and without aspiration *l'héroïsme*. In *le héros*, the letter *h* makes us pronounce from the throat the vowel which follows it, and then we call it *h* aspirate. In *l'héroïsme*, on the contrary, the letter *h* is not pronounced, and then it is called *h* mute. Thus, we may see that the aspiration has no other effect than to communicate to the aspirated vowel, the properties of a consonant. Hence, if the preceding word end with a vowel, this vowel makes no elision;

and if it end with a consonant, this consonant is not pronounced. Thus, although we say *l'héroïne*, *lè-zhé-roïnes*, we say without any elision *le héros*, and without any joining *lè héros*.

There would be no difficulty about the pronunciation of the words that have an *h*, were this letter always the character of aspiration; but it is only a mark of etymology in a number of words where it is entirely mute. "Several of our grammarians," says the Abbé d'Olivet, "wished to establish certain rules on this subject; but their pretended rules are both difficult in their application, and liable to too many exceptions." The shorter and safer way is to give an accurate list of those words in which the *h* is aspirated either at the beginning, in the middle, or at the end.

*H* is aspirated at the beginning of *ha!*; *habilet*, *hache*, *hagard*, *haïe*, *haillon*, *haine*, *haïr*, *haïre*, *hulage*, *halbran*, *halbrené*, *hâle*, *halcner*, *hâler*, *haleter*, *la halle*, *hallebarde*, *hallebreds*, *hallectret*, *hallier*, *halte*, *hamac*, *hameau*, *hampe*, *hanap*, *hanche*, *hangar*, *hanneton*, *hanter*, *happelourde*, *happer*, *haquenée*, *haquet*, *harangue*, *haras*, *harasser*, *harceler*, *hardes*, *hardi*, *hareng*, *hargneux*, *haricot*, *haridelle*, *harnois*, *haro*, *harpailleur*, *harpe*, *harper*, *harpie*, *harpon*, *hart*, *hasard*, *hase*, *hâter*, *haubans*, *haubereau* or *hebereau*, *haubert*, *havo*, *havir*, *havre*, *havresac*, *hausser*; *haut*, *hé!* *héaume*, *hem!* *hennir*, *héraut*, *hère*, *hérissier*, *hérisson*, *hernie*, *héron*, *héros*, *herse*, *hêtre*, *heurter*, *hibou*, *hic*, *hideux*, *hie*, *hiérarchie*, *hissier*; *hal* *hac*, *hac*, *hoche*, *hochepot*, *hocher*, *hochet*, *hola!* *Hollande*, *homard*, *Hongrie*, *honnir*, *honte*, *hoquet*, *hoqueton*, *horde*, *horion*, *hors*, *hotte*, *houblon*, *houe*, *houille*, *houlette*, *houle*, *houpe*, *houppelande*, *hourdage*, *hourder*, *houret*, *hourri*, *hourvari*, *housard*, *housé*, *housseaux*, *houspiller*, *houspillon*, *houssaie*, *housse*, *housser*, *hous-sine*, *houx*, *hoyau*, *huche*, *hucher*, *huer*, *huguenot*, *hulotte*, *humer*, *hune*, *huppe*, *hure*, *hurler*, *hutte*, and in all the words which are derived from them and begin with *h*. We only except the derivatives of *héros*, in all of which the *h* is mute, viz. *héroïne*, *héroïsme*, *héroïque*, *héroïde*, and *héroïquement*: *h* is also

aspirated in almost all proper names of countries or towns.

OBSERVATIONS. There are some words in which the pronounciation of the *h* is doubtful, and others which are aspirated, although they do not begin with an *h*. It is sufficient to know the custom without attempting to explain it.

1°. In *Henri*, the *h* is always aspirated in solemn speaking, but never in conversation.

2°. Many persons do not aspirate the *h* in *huguenot*, but in the countries where this word is most frequently used, it is generally pronounced with aspiration.

3°. According to the present general practice, *h* is not aspirated in *hésiter*.

4°. *H* is always aspirated in *Hollande* and *Hongrie*, except in the following expressions, which from the vulgar, have passed into common practice : *toile d'Hollande*, *fromage d'Hollande*, *du point d'Hongrie*, *eau de la Reine d'Hongrie*, though it is better to preserve the aspiration.

5°. Some grammarians do not think *h* aspirated in *huit* ; but, whether they be right or not, we write and pronounce, without elision or connection, *le huit*, *les huit volumes*, *le* or *la huitième*, *de le* or *la huitième*, *à la huitaine*. According to the Academy, it is aspirated.

6°. We say *l'onze* and *l'onzième*, or *le onze* and *le onzième*, as if the word *onze* were aspirated : the last way is certainly the best, since we ought to say, without sounding the *s*, *sur les onze heures*, *Louis onze*. Why should we have recourse to exceptions, when we can very well do without. According to the Academy, we ought to write : *de onze enfants qu'ils étoient*, *il en est mort dix* ; *de vingt*, *il n'en est resté que onze*. Therefore, we cannot say that this pronounciation is limited to dates.

7°. *Oui*, used substantively, is pronounced as if written with an *h* aspirated : although we say : *je crois qu'oui*, yet we pronounce with an aspiration : *le oui* et *le non*, *un oui*, *tous vos ouis ne me persuadent pas*. We also aspirate *une* in the expression : *sur les une heure*.



*H*, in the middle of a word, is aspirated only in those compound of the preceding ones, as : *déhar-nacher*, *enhardir*, *rehausser*, &c.; we only except *ex-hausser*, *exhaussement*, in which the *h* is mute. In other words not derived from the preceding ones, the *h* has the effect of a diæresis, and merely shows that the vowel following it, does not form a diphthong with the vowel which precedes it, as : *trahir*, *envahir*.

Final *h* is aspirated only in the three interjections : *ah ! eh ! oh !*

#### OF QUANTITY.

Quantity is an emission of the voice either longer or shorter. In all languages there are some sounds which require more, and others less, time in pronouncing : the former produce long syllables, and the latter short syllables. There are also, in every language some variable sounds, that is, sounds which either custom has not fixed, or which become more or less long, according to their position. There are again short syllables shorter, and long syllables longer, than others : the duration of sound is measured by comparison. In the following tables, a long syllable is marked by (-), a short one by (˘) and a doubtful one by the union of both marks (˘-). As we have but few doubtful sounds in our language, we shall not make a separate table of them, but include them among the short ones.

TABLE I.

| Long sounds.   | Short sounds.   |
|--|---|
| 1. <i>A</i> . 1st. letter of the alphabet, <i>un petit ā</i> , <i>une pause d'ā</i> .<br>In the beginning of a word, in <i>ācre</i> , <i>āgē</i> , <i>āgnus</i> , <i>āme</i> , <i>āne</i> , <i>ānus</i> , <i>āpre</i> , and their derivatives : <i>ācreté</i> , <i>ānesse</i> , <i>āpreté</i> , &c. Also, according to the Abbé d'Olivet, in <i>ārrhes</i> , <i>ās</i> . | 1. In the preposition <i>à</i> : <i>ā Londres</i> : <i>a</i> from <i>avoir</i> : <i>il ā</i> : acute and very short in the preterit and future tenses of verbs : <i>il aimā</i> , <i>il aimērā</i> : in the article <i>lā</i> : in the pronouns <i>mā</i> , <i>tā</i> , <i>sā</i> , and in the adverbs <i>çā</i> , <i>lā</i> , <i>dījā</i> , <i>oui-dā</i> , &c.<br>Less acute and less short in most of the sub- |

## Long sounds.

2. *Abe*, in these two words: *Arābe*, *astrolābe*.
3. *Able*, in substantives: *cāble*, *fāble*, *sāble*, &c. and in verbs: *il m'accāble*, *jem'ensāble*, *il hāble*.
4. *Abre*, without exception: *sābre*, *Calābre*, &c. even in the masculine termination.
5. *Ac*.
6. *Ace*, only in *espāce*, *grāce*, *je lāce*, *délāce*, *entrelāce*.
7. *Ache*, in *lāche*, *tāche* (a task), *gāche*, *relāche*, *māche*, *fāche*, and in the verbs *fācher*, *gācher*, *lācher*, *mācher*, *relācher*, *tācher* (to endeavour), although with the masculine termination.
8. *Acle*, in *mirācle*, *obstācle*.
9. *Acre*, only in *ācre* (sour), and in *sācre* (a

## Short sounds.

- stantives borrowed from foreign languages: *sophā*, *opérā*, *agendā*, *et cæterā*. According to Mr. d'Alembert, *a* is long in *opéra*; but he is mistaken; it is at best doubtful. Lastly in most of ancient proper names: *Cinnā*, *Attilā*, *Canadā*, *Spā*, &c.
2. In *syllābe*, &c.
  3. Doubtful in *tāble*, *étāble*, *érāble*, and in all adjectives: *aimāble*, *formidāble*, &c.
  - 4.
  5. Without exception, *tabāc*, &c.
  6. In all other words: *fāce*, *glāce*, *préfāce*, &c.
  7. In all other words: *vāche*, *cāche*, *tāche* (a stain), and in the verbs *tācher* (to stain), *attācher*, &c.
  8. Doubtful according to Wailly, in *orācle*, *tabernācle* *obstācle*: but is it with any foundation?
  9. In all other words: *ācre*, (an acre), *sācre* (coro-



## Long sounds.

saker), according to Wailly.

10. *Adre*, in every word: *cādre*, *escādre*, &c. even with *é* acute: *mādré*, *encādré*.

11. *Ads*.

12. *Afe*, *affe*, *aphe*.

13. *Afre*, *affre*, in *āffre*, *bāfre*.

14. *Afle*, in every word, even with the masculine termination: *rāfle*, *rāfler*.

15. *Age*, only in *āge*.

16. *Agne*, in *je gāgne*, and *gāgner*.

17. *Ague*.

18. *Ai*, a vowel with two sounds, always long, when followed by a final *s*, as well as when it has *e* mute after it: *hāie*, *vrāie*, &c.

19. *Aigne*.

20. *Aigre*, only in *māigre*.

21. *Ail*, followed by *s*, that is, in the plural: *éventāils*, *détāils*, &c.

22. *Aille*, in the substantives: *rocaille*, &c. and in the imperative and subjunctive of verbs:

## Short sounds.

nation), and even in *sācre* (a saker), according to the Abbé d'Olivet.

10. Only in *lādre*.

11. Always short: *aubāde*, *cascāde*, &c.

12. Always short: *carāfe*, *agrāffe*, *épitāphe*.

13. In all other words: *balāfre*.

14.

15. Very short in all others: *rivāge*, &c.

16. In all others: *cocāgne*.

17. Always short: *bāgue*, *vāgue*, &c.

18. Short with the sound of *é* acute: *j'aimāi*; but doubtful with the sound of *è* grave, in *vrāi*, &c.

19. Always short: *chatāigne*, &c.

20. In all other words: *āigre*, &c.

21. In all words, in the singular: *éventāil*, *détāil*, &c.

22. Only in the substantive, *médaille*, and in the indicative of verbs, *il détaille*, *émaille*, *je*

## Long sounds.

qu'il détaille, émaïlle,  
&c.

23. *Aillé, ailler, aillon, in*  
*débraïller, raïller, un*  
*bäillon, nous täillons, un*  
*pénäillon, häillon.*

24. *Aillet, aillir.*

25. *Aim, ain, followed by*  
*a consonant; saint,*  
*cräinte, &c.*

26. *Aine, in häine, chäine,*  
*gäine, träine, and their*  
*derivatives.*

27. *Air, followed by s,*  
*that is in the plural, les*  
*äirs, les chäirs, &c.*

28. *Aire, without excep-*  
*tion: précäire.*

29. *Ais, aix, aise, aisse,*  
*without exception:*  
*épäis, abäisse, mésäise,*  
*&c.*

30. *Ait, aite, in il pläit,*  
*näit, päit, fäite (sum-*  
*mit) and in plurals mas-*  
*culine: atträits, par-*  
*fäits, &c.*

31. *Al, ale, alle, in häle,*  
*päle, mäle, räle.*

32. *Am, followed by a*  
*consonant, besides m,*  
*without exception:*

## Short sounds.

*traväille, je bäille (I*  
*give).*

23. *In médäiller, médäil-*  
*lon, détaïller, détaïllons,*  
*émäillé, émäïller, émäil-*  
*lons, travaïller, travaïl-*  
*lons.*

24. *Without exception:*  
*mäillet, jäïllir, &c.*

25. *Doubtful, when not*  
*followed by a consonant:*  
*päin, fäim, prochäin,*  
*&c. aime, in il äime*

26. *Doubtful, according*  
*to some grammarians,*  
*in all other words: fon-*  
*täine, &c. and we are of*  
*this opinion. Short, ac-*  
*cording to others: fon-*  
*täine, &c.*

27. *Doubtful in the sin-*  
*gular: äir, chäir, &c.*

28.

29.

30. *In all other words:*  
*läit, atträit, parfäit,*  
*parfäite, parfäites, &c.*

31. *In all other words:*  
*royäl, moräle, mälle,*  
*&c.*

32.

## Long sounds.

*chāmp, chāmbre, &c.*

33. *Ane, amme*, in *āne, infāme, blāmmē, flāmmē, j'euflāmmē*, and in the preterites of the first conjugation : *nous aimāmes, &c.*

34. *An*, in the middle of words : *blānche, dānse, &c.* and followed by *s*, that is, in the plural : *romāns, courtiāns, &c.*

35. *Ane, anne*, in *āne, crāne, mānes, mānnē*, and *je dānnē, je condānnē*, which it is better to spell *je damne, je condamne.*

36. *Ant*, without exception ; *puissānt, &c.*

37. *Ap, ape, appe*, in *rāpe, rāper, rāpé.*

38. *Appe*, in *cāpre, āpre*, the only two words of this termination.

39. *Aque, acque*, only in *Pāques, Jāques.*

40. *Ar, art*, in all plurals : *Cēsārs, ārts, &c.*

41. *Arbe*, always long : *rhubārbe, &c.*

42. *Are, arre*, without exception : *avāre, bizāre, lārron, &c.*

43. *Ari, arie*, only in *māri, haurvāri, équāri.*

## Short sounds.

33. In all other words : *dāme, épigrāmmē, &c.*

34. At the end of words, in the singular, without exception : *romān, courtiśān, &c.*

35. In all other words : *cabāne, pānnē, &c.*

36.

37. In all other words : *agāpes, &c.*

38.

39. In all other words.

40. In the singular, *Cēsār, ārt*, and at the beginning or in the middle of words : *ārtifice, cūrte, &c.*

41.

42.

43. In all other words : *māri, Mārie, &c.*

## Long sounds.

44. *As*, *ase*, without exception: *Pallās*, *Pégāse*, &c.

45. *Asque*.

46. *Asse*, in the substantives *bāsse*, *cāsse*, *clāsse*, *échāsse*, *pāsse*, *nāsse*, *tāsse*, *savantāsse*, *chāsse* (shrine), *māsse* (mace); in the adjectives feminine, *grāsse*, *bāsse*, *lāsse*; in the verbs *amāsse*, *enchāsse*, *cāsse*, *pāsse*, *compāsse*, *fāsse*, and their compounds; lastly, in the first and second persons singular, and third person plural, ending in *asse*, *asses*, *assent*, in the subjunctive: *que j'aimāsse*, *tu aimāsses*, *qu'ils aimāssent*. All these words preserve their quantity, even when, instead of the feminine, they take the masculine termination: *chāsser*, *pāsser*, *cāsser*, &c.

47. *Arte*, *artre*.

48. *At* in the substantives *bāt*, *māt*, *appāt*, *dégāt* and the third person singular of the subjunctive: *qu'il aimāt*, &c.

49. *Ate*, *ates*, in *hāte*, *pāte*. *il gāte*, *il māte*, *il dé-*

## Short sounds.

44.

45. Always short: *fantāsque*, &c.

46. In all other substantives: *chāsse* (chace), *māsse* (mass), &c. and in the first and second persons plural of the the imperfect of the subjunctive: *que nous aimāssions*, *que vous aimāssiez*, &c.

47. Without exception: *cārte*, &c.

48. In all other substantives: *cambāt*, *avocāt*, &c. in the adjective *plāt*, and in the present tense of the indicative: *il se bāt*, &c.

49. In all other words.

## Long sounds.

*māte*, and in the second person of the indicative, ending in *ates*: *vous aimātes*, &c.

50. *Atre*, *attre*, always }  
long, except, }

51. *u*, followed by a consonant, in the last syllable: *hāut*, *chāud*, *fāux*, and when it forms a syllable followed by the feminine termination: *āuge*, *āutre*, *āune*, *āube*, *tāupe*.

52. *Ave*, always long, according to some grammarians: *entrāve*, *grāve*, &c. and we are of their opinion.

53. *Avre*, always long: *cadāvre*, *hāvre*, &c.

54. *Ax*, *axe*.

## Short sounds.

50. In *quātre*, *bāttre*, and derivatives.

51. Doubtful, when it precedes a masculine syllable: *āūbade*, *āū-dace*, and when at the end of a word: *joyāu*, *côteāu*; but it is short in *Pāul*.

52. Doubtful, according to some others: *entrāve*, *grāve*, &c. short when followed by a masculine syllable: *grāvier*, *conclāviste*, &c.

53.

54. Always short: *Ajāx*, *tāxe*, &c.

## TABLE II.

## E.

*E* is sometimes grave and long, sometimes acute and short, and often mute: in this last case, it is so short, that it is in some manner null, except in monosyllables.

No word, in our language, begins with *è* very open, except *être*.

1. *Eble*, *ebre*.

2. *Ec*, *ece*, in the masculine plural: *Grēcs*, *échēcs*, &c.

3. *Eche*, very open in *bēche*, *lēche*, *grēche*, *pēche*

1. In *hiēble*, *funēbre*, &c.

2. In all other words: *bēc*, *nièce*, &c.

3. Little open in *calēche*, *flēche*, *flammēche*, *crēche*,

## Long sounds.

(fishing, a peach), *re-  
vêche, empêche, dépêche,  
prêche.*

4. *Ecle, eēt, eēte, ède,  
éder.*

5. *Ee*, without exception: *crēe, caducēe.*

6. *Ef*, followed by *s*, that  
is, in the plural: *des  
chēfs, sons brēfs, &c.*

7. *Effe*, in *grēffe.*

8. *Effle*, in *nēffle.*

9. *Ege*, without exception: *saerilēge, collēge, &c.*

10. *Egle.*

11. *Egne* in *rēgne, du-  
rēgne.*

12. *Eil, eille.*

13. *Ein, eint*, in all plu-  
rals: *dessēins, attēints,  
&c.*

14. *Einte*, without excep-  
tion: *fēinte, attēinte,  
&c.*

15. *Eitre*, in *rēitre*, the  
only word of this ter-  
mination.

16. *El*, in the plural: *au-  
tēls, solemnēls, &c.*

17. *Ele*, very open in *zēle,  
poēlc, frēle.*

18. *Em, en*, in the middle  
of a word, and followed  
by a consonant: *tēmplc,  
exēemple, tēnter, &c.*

## Short sounds.

*sèche, brèche, il pêche*  
(he sins).

4. Always short; *sièche,  
respēct, sēche, tièche, cē-  
der, &c.*

5. But short, when follow-  
ed by *é* masculine: *crēé.*

6. In *chēf, brēf.*

7.

8. In *trēffle.*

9.

10. Always short: *rēgle,  
sēigle, &c.*

11. In *pēigne, ensēigne.*  
Some make *rēgne* short,  
but they are wrong.

12. Always short: *solēil,  
vermēille, &c.*

13. Doubtful: *dessēin, at-  
tēint, &c.*

14.

15.

16. In *sēl, autēl*, and all  
others.

17. Almost acute in all  
the others: *modēle, ré-  
bēlle, &c.*

18. At the end of the  
word: *itēm, hymnēn,  
&c.*

19.



## Long sounds.

19. *Eme*, almost always : *baptême*, *diadême*, &c.

20. *Ene*, in *chêne*, *cêne*, *scène*, *gêne*, *alêne*, *frêne*, *rêne*, *arêne*, *pêne*.

21. *Ent*, in the plural : *moments*, *lents*, &c.

22. *Epe*, *epe*, always : *guêpe*, *crêpe*, &c.

23. *Être*, *epte*, *eptre*.

24. *Eque*, *ecque*, only in *évêque* and *archevêque*.

25. *Er*, open common, in *fēr*, *enfēr*, *mēr*, *amēr*, *vēr*, *hivēr*, and in the infinitive when followed by a vowel, and the *r* is sounded : *aimēr à rīre* : in this case, *e* is open common.

26. *Erbe*, *erce*, *erse*, *erche*, *erale*, *erde*, *erdre*.

27. *Ert*, in the plural : *concerts*, &c.

28. *Ere*, according to some : *père*, *sincère*, *chimère*, &c.

29. *Erge*, *ergue*, *erle*, *erme*,

## Short sounds.

19. Doubtful in *crême*, but short in *je sême*, *il sême*.

20. Doubtful in proper names ; *Diogène*, *Athènes*, &c. but short in all other words : *phénomène*, *ébène*, *étrenne*, &c.

21. In the singular : *mement*, *lënt*, &c.

22. Only in *lèpre*.

23. Always : *spéctre*, *in-èpte*, *sceptre*, &c.

24. In all other words : *bibliothèque*, *Grécque* or *Grèque*, &c.

25. Less open and short, in *Lucifēr*, *Jupitēr*, *éthēr*, *chēr*, *clērc*, *cancēr*, *patēr*, *magistēr* ; and in the infinitive, when followed by a consonant, and the *r* is not sounded : *aimēr la promenade* : in this case *e* is acute.

26. Without exception : *hērbe*, *commērcē*, *travērse*, *il chērche*, *cērcle*, *qu'il pērde*, *pērdre*.

27. Doubtful in the singular : *concert*, &c.

28. Doubtful, according to others : *père*, *chimère*, &c. but in our opinion, they are wrong.

29. Without exception :



## Long sounds.

*erne, erpe.*

30. *Err*, very open, in  
*terre, guerre, tonnerre, il*  
*erre, perruque, ferrer,*  
*terrein, nous verrons.*

31. *Ers*, without excep-  
 tion, whether the *r* be  
 pronounced or not: *uni-*  
*vers, dangers, &c.*

32. *Es*, open, in *lēs* (the),  
*succēs, décēs*, and other  
 such words; but acute  
 in the plural of words  
 ending in *é*: *beautēs,*  
*bontēs, &c.* and in the  
 second person plural of  
 verbs, where *z* is instead  
 of *s*: *vous aimēz.*

33. *Ese*, in all words, with-  
 out exception: *diocēse,*  
*thēse, &c.* and in *il pēsc.*

34. *Esque.*

35. *Esse*, in *abbēsse, pro-*  
*fesse, confesse, presse,*  
*compresse, expresse, cēsse,*  
*lēsse, on s'empresse, il*  
*professe.*

36. *Este, estre.*

37. *Et*, in *arrēt, benēt, fo-*  
*rēt*, and all the other  
 words which formerly

## Short sounds.

*aspërge, exërgue, përle,*  
*cavërne, épiderme, sërpe,*  
*&c.*

30. Doubtful in *guërrier,*  
*tërroir, tërrible, attërre,*  
*dërrière, fërrière.* The  
*e* is less open, but  
 short in: *ërreur, tër-*  
*reur, ërrant, ërroné, ër-*  
*rata*, in which both *rr*  
 are distinctly heard.

31.

32.

33. But this verb becomes  
 short, if immediately  
 followed by its pronoun:  
*pēse-t-il ?*

34. Without exception:  
*grotēsque, &c.*

35. In all other words:  
*carēsse, parēsse, ten-*  
*drēsse, &c.*

36. Without exception:  
*modēste, terrēstre, &c.*

37. In all other words:  
*bidēt, cadēt, &c.* and in  
 the conjunction *ët.*

## Long sounds.

were spelt with an *s* mute, instead of which, we now place a circumflex accent ; and likewise in all plurals : *il ěst*.

38. *Ete*, in *běte*, *fěte*, and the other words ending in *ete*, from which they have suppressed the *s* mute.

39. *Etre*, in the verb *ětre*, *salpětre*, *ancětres*, and the other words, in which the *s* mute is omitted.

40. *Eu*, in the plural : *fěux*, *jěux*, &c.

41. *Eve*, in *trěve*, *grěve*, *il rěve*, and all the tenses of this verb.

42. *Euf*, *eul*, *eul*, in the plural.

43. *Eule*, in *měule*, *ils věulent*.

44. *Eune*, in *jěune* (fast).

45. *Eur*, in the plural : *flattěurs*, &c.

46. *Eure*, when no other word is expected after it : *c'est une fille majěure*,

## Short sounds.

38. In all other words : *prophěte*, *poěte*, *houlětte*, *vous ětes* : this last word, in poetry, may be made either long or short, according to the Abbě d'Olivet.

39. In all other words : *diamětre*, *pěnětre*, &c.

40. In the singular : *fěu*, *jěu*, &c.

41. Doubtful in the other words : *fěve*, *brěve*, *achěve*, *crěve*, &c. but short, according to some, in *trěve de compliments*, *il grěve son voisin* : upon this we will form no opinion.

42. In the singular : *něuf*, *fautěuil*, *tillěul*, &c.

43. In all other words : *guěule*, &c.

44. In *jěune* (young).

45. In the singular : *pěur*, *flattěur*, &c.

46. When the word is necessarily to be followed by another : *une heure*

| Long sounds.   | Short sounds.   |
|--|---|
| <i>dans une hēure.</i>   | <i>entière, la majeure partie.</i>  |
| 47. <i>Eux, euse</i> , without exception: <i>heurēux, heurēuse</i> , &c. | 47.   |
| 48. <i>Evre</i> , without exception, <i>orfèvre, lièvre</i> , &c.        | 48. Some make it doubtful in <i>lièvre, chèvre</i> ; but we prefer making it long.  |
| 49. <i>Ex.</i>   | 49. Always short, at the beginning, in the middle, or at the end of a word, when the <i>x</i> is pronounced <i>cs</i> or <i>gz</i> : <i>exemple, sēxe, perplēx.</i> |

TABLE III.

## I.

As the number of short sounds greatly exceeds that of long ones, particularly in the three remaining vowels, we shall omit mentioning those terminations which only produce short sounds: we ought, therefore, to consider as short all those which are not pointed out as either long or doubtful.

| Long sounds.   | Short sounds.   |
|--|---|
| 1. <i>Idre</i> , in <i>cīdre, hydre</i> , in which the <i>y</i> has the same sound.    | 1.  |
| 2. <i>Ie</i> ; diphthong.  | 2. Doubtful: <i>miēl, fiēr, amitiē, miēn, Dieu</i> , &c.  |
| 3. <i>Ie</i> , dissyllable, when the <i>e</i> is mute: <i>vīe, saisiē, priē</i> , &c.  | 3. When the <i>é</i> is acute: <i>criēr, priēr, suppliēr</i> , &c. <i>mīen, rīen</i> , &c.  |
| 4. <i>Ige</i> , in <i>tīge, oblīge, afflīge</i> ; the Abbé d'Olivet makes it doubtful. | 4. In all other words: <i>vertīge</i> , and in the tenses of verbs where the <i>e</i> is not mute: <i>afflīger, oblīger</i> , &c. |
| 5. <i>Ilc</i> , in <i>īle, presqu'īle</i> , which formerly were                        | 5. In <i>stīle, huīlc, tuīle</i> : the Abbé d'Olivet makes  |

## Long sounds.

spelt with an s.

6. *Im, in*, before any other syllable, besides their own : *sîmple, pîn-te, &c.*

7. *Ime*, in *abîme, dîme*, and in the preterit definite : *nous vîmes, nous répondîmes, &c.*

8. *Ire, ise*, always long : *îre, empire, soupîre, surprise, ils lisent, &c.* and in the preterit definite of verbs : *ils vîrent, ils répondirent, qu'ils lisent, ils disent.*

9. *Isse*, in the imperfect tense of the subjunctive : *que je fisse, que tu fisses, qu'ils fissent.*

10. *It*, in the imperfect tense of the subjunctive : *qu'il fit, qu'il sentit, &c.*

11. *Ite*, in *benîte, gîte, vite*, and the second person of verbs in the preterit : *vous fîtes, vous dîtes, &c.*

12. *Itre*, in *épître, régître* : this last is better spelt and pronounced *régistre*. Nevertheless, the Academy says nothing about the pronunciation of this word.

13. *Ive*, only in the feminine of the adjectives ending in *if* : *naïve, &c.*

14. *Iure*, only in *vivre* (living).

## Short sounds.

it long in these words.

6.

7. In all other words : *maxîme, &c.*

8. When the *e* is not mute : *soupîrer, désirer, subtiliser, &c.* The Abbé d'Olivet makes it doubtful in verbs ending in *ire*.

9. In all substantives : *écrevîsse, &c.*

10. In all other words : *maudit, &c.*

11. In all other words : *hermite, &c.*

12. Doubtful in *mître, tître, &c.* where some make it short ; but it is so, only when the *e* is not mute : *mîtré, tîtré, &c.*

13. In all other words : *en-dive, &c.*

14. In all other words : *livre, vivre* (to live), &c.

## TABLE IV.

## O.

## Long sounds.

1. O in *ôs, ôser, ôsier, ôter, hôte*, the only words in which it is open, when it begins a word.
2. Obe, open in *glôbe, lôbe*.
3. Ode, in *je rôte*.
4. Oge, in *dôge*.
5. Ogne, in *je rône*.
6. Oi, in the plural : *rôis, emplôis, &c.*
7. Oie, without exception : *la jôie, &c.*
8. Oient, in the third person of verbs : *ils avôient, ils aurôient, &c.*
9. Oin, when followed by a consonant : *sôins, pôint, &c.*
10. Oir.
11. Oire, without exception : *glôire, victôire, &c.*
12. Ois, without exception, whether forming a diphthong : *fôis, Danôis*, or pronounced with the sound of è grave : *j'avôis, Anglôis, &c.*
13. Oise, oisse, ôitre, oivre, without exception : *framboise, parôisse, clôt-*

## Short sounds.

1. In all other words : *odeur, hôte, hôtellerie.*
2. Acute, in all other words.
3. In all other words : *épode.*
4. In all other words : *lôge, &c.*
5. In all other words : *besogne, &c.*
6. Doubtful, and not short : *rôis, emplôis, &c.*
- 7.
- 8.
9. Doubtful : *sôin, lôin, &c.*
10. Doubtful : *devoir, voir, &c.*
- 11.
- 12.
13. Observe that *oisse* and *ôitre* have the sound of è grave in *connoître, pa-*

## Long sounds.

*tre, pōivre, &c.*

14. *Oit*, in *il parōit*, *il connōit*, *il crōit* (he grows), and its derivatives.

15. *Ole*, in *drōle*, *geōle*, *mōle*, *rōle*, *contrōle*, *enjōle*, *enrōle*, *il vōle* (he steals).

16. *Om*, *on*, in the middle of a word, and before a consonant, not their own: *bōmbe*, *tōmbe*, *cōnte*, *mōnde*, &c.

17. *Ome*, *one*, without exception: *aumōne*, *atōme*, *phantōme*, &c.

18. *Ons*, without exception: *nous donnōns*, *garçons*, *des fōnds*, &c.

19. *Or*, *ord*, *ort*, followed by *s*: *hōrs*, *cārps*, *bōrds*, *tōrts*, &c.

20. *Ore*, *orre*, without exception: *aurōre*, *ectōrre*, &c.

21. *Os*, *ase*, without exception: *repōs*, *dōse*, &c.

22. *Osse*, in *grōsse*, *fōsse*, *endōsse*, *il désōsse*, *engrōsse*, and even with a masculine termination: *fōssé*, *endōsser*, *grōsseur*, &c.

23. *Ot*, in *impōt*, *tōt*, *dépōt*, *entrepōt*, *suppōt*, *prévōt*, *rōt* (roast),

## Short sounds.

*roître*, and their derivatives.

14. In all other words: *il crōit* (he believes), *il avōit*, *il aurōit*, &c.

15. In all other words: *abōle*, *sympōle*, *il vōle* (he flies).

16. When redoubled: *sōmme*, *consōmme*, &c.

17. When the consonant is doubled as before.

18.

19. Not followed by *s*: *castōr*, *bōrd*, *effōrt*, &c.

20. Only when *o* is followed by a masculine termination: *évapōré*, except when there are two *rr*.

21.

22. In all other words: *crōsse*, *rōsse*, *bōsse*, &c.

23. In all other words, and in *rōt* (eructation).



## Long sounds.

- which words were formerly spelt with an s.
24. Ote, in *hôte, côte, maltôte, j'ôte*, even before a masculine syllable, in these last three words : *côté, maltôtier, ôter*, : in *hôtesse, Pentecôte*.
25. Otre, in *apôtre*, and in *le nôtre, le vôtre*.
26. Ou, oue, in *poudre, résoudre, bœue*, &c.
27. Ouille, in *rouille* and its derivatives.
28. Oule, in *moule, saoule, il foule, la foule, il rœule, il écrœule*.
29. Oure.
30. Ourre, in *bœurre, il bœurre, il fœurre, cœurre*.
31. Ouse, in *épouse, qu'il cœuse*, &c.
32. Ousse, only in *je pœusse*.
33. Out, in *août, aoûtéron, le cœût, le gœût, le mœût*, and their derivatives.
34. Oute, in *absœute, jœute, crœute, vœute, il cœute, je gœute, j'ajœute*.
35. Outre, in *cœutre, pœutre*.

## Short sounds.

24. In *hôtel, hôtellerie, &c.*
25. In *nôtre, vôtre*, followed by a noun : *nôtre ami, vôtre livre*.
26. Ou, when followed by a masculine termination : *pœudré, mœulu, rœué*.
27. When the termination is masculine : *rœuillé, &c.*
28. When followed by a masculine termination : *mœulu, fœulé, &c.*
29. Doubtful : *bravœure, ils cœurent, &c.*
30. When the following syllable is masculine : *cœurier, bœurrade, &c.* which is an exception to the general rule.

31.

32. In all other words : *secœusse, &c.*

33.

34. When the termination is masculine : *ajœuté, &c.*

35. In all other words.



## TABLE V.

## U.

## Long sounds.

1. *Uche*, in *bûche*, *embûche*,  
*on débûche*, &c.2. *Ue*, without exception: 2.  
*vûe*, *cigûë*, &c.3. *Uge*.4. *Ui*, diphthong.5. *Uie*, without exception:  
*plûie*, &c.6. *Ule*, in *je brûle*, and  
throughout the whole  
of this verb.7. *Um*, *un*, in the middle  
of a word: *humble*, *em-  
prunte*, and at the end,  
when followed by *s*:  
*parfûms*, *importûns*,  
&c.8. *Umes*, without excep-  
tion, in the first person  
plural of the preterit:  
*nous reçûmes*, &c.9. *Ure*.10. *Use*, without excep-  
tion: *mûse*, *excûse*, &c.  
and *rûsé*.11. *Usse*, in the verbs:  
*que je reçûsse*; *aûmûsse*,  
according to the pre-

## Short sounds.

1. In *bûcher*, *bûcheron*, *dé-  
bûcher*, &c.3. Doubtful: *jûge*, *delûge*,  
*refûge*, &c.; but short  
when the last syllable  
is masculine, *jûger*, *ré-  
fûgier*, &c.4. Doubtful: *cûir*, *lûir*,  
*fûir*, &c.6. In all other words: *fe-  
rûle*, &c.7. At the end, in the sin-  
gular: *parfûm*, *impor-  
tûn*, &c.

8.

9. Doubtful: *augûre*, *ver-  
dûre*, &c. but short  
when the termination  
is masculine: *augûrer*,  
&c.10. When the termination  
is masculine: *refûser*,  
*excûser*, &c.11. Only in a few proper  
names; *la Prûsse*, &c.

## Long sounds.

sent practice.

12. *Ut*, in *fût* (a cask), and in all verbs, in the subjunctive : *qu'il fût*, *qu'il reçût*, &c.

13. *Ute*, *utes*, in *flûte*, *flûtée*, *flûteur*, *flûter* (to drink), and in the preterit of verbs : *vous reçûtes*.

## Short sounds.

12. In all other substantives : *bût*, *débût*, &c. and in all verbs, in the indicative : *il fût*, &c.

13. In all other words.

From the preceding tables, we may deduce the following general principles.

PRINCIPLE I. All syllables, where there is an *s* written, but not pronounced, or which was written in the ancient orthography, but not in the modern one, are long without any exception. Hence,

1°. All final syllables ending in *s*, *x*, or *z*, which are not pronounced, are long : accordingly, all plurals are so : *le temps*, *les jaloux*, *les nêz*, *les chassês*, &c.

2°. All syllables marked with the circumflex accent, either in the middle, or at the end of a word, are long : *tempête*, *fête*, *dégât*, *gout*, &c.

PRINCIPLE II. All vowels and diphthongs, followed by *e* mute, are long : *pensêe*, *crêe*, *voïe*, *essaie*, &c. ; but these vowels and diphthongs become short, if this *e* mute be changed into another *é*, or another vowel : *créé*, *prié*, *joyeux*, *essâyons*, &c.

OBSERVATIONS. 1°. Although it is true, in general, that diphthongs lengthen the syllables of which they make a part, yet there are some that are doubtful, as : *sôin*, *lôin*, &c. and even some that are short, as : *oëil*, *fautêuil*, &c.

2°. A proof that the masculine sound shortens that which precedes it, is, that almost in every instance where that preceding syllable is, by its nature, long, it becomes short, when followed by the masculine sound, save those exceptions which we have already mentioned. Thus, *afflige*, *poudre*, *courre*, *bûche*, *excuse*, &c. change into *affliger*, *bûcher*, *poudrer*, *courrier*, *excuser*, &c.

3°. All penultimate vowels followed by *z*, or *s*, having the sound of *z*, are long : *trapēze*, *Sūze*, *rūse*, *permise*, *alōse*, &c.

PRINCIPLE III. When nasal vowels are followed by a consonant which is not their own, that is, neither *m*, nor *n*, and which begins another syllable, they lengthen the syllable to which they belong : *āmbition*, *dānse*, *tēuple*, *sōmbre*, *hūmble*, &c. But when they are the very consonants of the nasal vowels, that is, *m*, or *n*, they shorten the syllable to which the first of those double consonants belongs, which then remains mute, and is no longer nasal : *épigrāmmē*, *can-sōnne*. We ought to except *flāmmē*, *blāmmē*, *mānnē*, and perhaps a few others.

PRINCIPLE IV. Double consonants, *bb*, *cc*, *dd*, *ff*, *gg*, *ll*, *pp*, *tt*, generally shorten the preceding syllable ; *ābbé*, *āccuser*, *āddition*, *āffinité*, *āggraver*, *āller*, *āppas*, *bētte*, &c. ; but double *rr*, or *ss*, generally lengthen it : *cārrosse*, *éclōrre*, *pāsser*, *comprēsse*, *fōsse*, *aumūssc*. There are, however, some exceptions, which have been mentioned in the preceding tables.

PRINCIPLE V. In general, we ought to lay but little stress, in pronunciation, on the last syllable masculine of a word, whether long, doubtful, or short, when that word is to be pronounced in immediate conjunction with the following, and the stress ought to be greater in the contrary instance. Thus, the penultimate syllables of *agréable*, *déluge*, and the last of *devoir*, *besoin*, require but little stress, in these expressions : *agréable nouvelle*, *le déluge universel*, *il a besoin de repos*, *le devoir des rois* : but the same syllables require a greater stress when followed by a stop, as : *cette maison est agréable*, *jusqu'au déluge*, *il est dans le besoin*, *il a fait son devoir*. So true is this principle, that the change of position will shorten a syllable that was long before the change took place ; for, as the Abbé d'Olivet observes, we say : *un homme honnête*, *un homme brāve* ; but we ought to say : *un honnête homme*, *un brāve homme*.

The observation of the rules we have given on quantity is so important, that upon it alone frequently

depends the meaning we are to apply to many words. We shall here give a

TABLE OF WORDS WHICH HAVE DIFFERENT MEANINGS, AS THEY ARE PRONOUNCED EITHER LONG OR SHORT.

Long sounds.

1. *Alēne*, an awl.
2. *Avānt*, before.
3. *Bāt*, a pack-saddle.
4. *Bāteleur*, juggler.
5. *Bête*, a beast.
6. *Boîte*, a box.
7. *Bōnd*, a jump.
8. *Chāir*, flesh.
9. *Clāir*, clear.
10. *Cōrps*, a body.
11. *Cōurs*, course.
12. *Il crāint*, he fears.
13. *Il dégōûte*, he is disgusting.
14. *Dōnt*, of which, whose.
15. *Etēint*, extinguished.
16. { *Fāite*, summit.  
*Fête*, feast.
17. { *Fāix*, a load.  
*Tu fāis*, thou dost!
18. *Nous fūmēs*, we were.
19. *Il gōûte*, he tastes.
20. *Hāle*, sun-burning.
21. *Hōte*, landlord.
22. *Fāis*, jet.
23. *Fēune*, a fast.
24. *Lāis*.
25. *Lēgs*, legacy.
26. *Je lāisse*, I leave.

Short sounds.

1. *Halcîne*, breath.
2. *Avënt*, advent.
3. *Il se bāt*, he is fighting.
4. *Bātelier*, boatman.
5. *Bëtte*, beet.
6. *Il boîte*, he limps.
7. *Bōn*, good.
8. *Chër*, dear.
9. *Clërc*, a clerk.
10. *Cör*, a French horn, a corn.
11. *Cōur*, the court.
12. *Crîn*, horsehair.
13. *Il dégōutte*, it drops.
14. *Dōn*, gift.
15. { *Etāim*, tin.  
*Etāin*,
16. *Fāite*, done, feminine of *fait*.
17. *Il fāit*, he does.
18. *Il fūme*, he smokes.
19. *Gōutte*, a drop, the gout.
20. *Hälle*, market.
21. *Hōtte*, a dosser.
22. *Fët*, throw.
23. *Fēune*, young.
24. *Lāi*, a layman.
25. { *Lāid*, ugly.  
*Lāit*, milk.
26. *Lësse*, leading-string.
27. *Līs*.

## Long sounds.

27. *Līs*, a lily.  
 28. *Māitre*, master.  
 29. *Mātin*, a mastiff.  
 30. *Mōis*, a month.  
 31. *Mōnt*, a hill.  
 32. *Pāte*, dough.  
 33. *Pāume*, palm of the hand.  
 34. *Pēcher*, to fish.  
 35. *Pēne*, bolt of a lock.  
 36. *Plāine*, a plain.  
 37. *Je rōgne*, I cut off.  
 38. *Rōt*, roast.  
 39. *Sāint*, a saint, sacred.  
 40. *Sās*, a sieve.

*Scēne*, scene.

41. { *Cēne*, the Lord's Supper.  
       *Sāine*, sound, feminine of *sain*.

42. *Sāut*, a leap.  
 43. *Tēte*, the head.  
 44. *Tāche*, effort.  
 45. *Trēs*, very.  
 46. *Vāine*, vain, feminine of *vain*.  
 47. *Vēr*, a worm.  
 48. *Vōix*, voice.  
 49. *Vōler*, to steal.

## Short sounds.

27. *Līt*, bed.  
 28. *Mēttre*, to put.  
 29. *Mātin*, the morning.  
 30. *Mōi*, I, me.  
 31. *Mōn*, my.  
 32. *Pātte*, paw.  
 33. *Pōmme*, an apple.  
 34. *Pēcher*, to commit a sin.  
 35. *Pēine*, pain, &c.  
 36. *Plēine*, full, feminine of *plein*.  
 37. *Rōgne*, scurf.  
 38. *Rōt*, eructation.  
 39. { *Sēin*, bosom.  
       *Cēint*, girt, encircled.  
       *Sēing*, signature.  
       *çā*, here.  
 40. { *Sā*, her, possessive pronoun.

41. *Sēine*, the river Seine.

42. *Sōt*, foolish.  
 43. *Il tētte*, he is sucking.  
 44. *Tāche*, stain.  
 45. *Trāit*, an arrow, a dash, &c.  
 46. *Vēine*, a vein.  
 47. *Vērt*, green.  
 48. *Il vōit*, he sees.  
 49. *Vōler*, to fly.

There are three species of pronunciation : that of common conversation, that of reading, and that of oratory.

The quantity ought to be strongly marked in this last, either at the bar, in the pulpit, or on the stage : and it is of the greatest importance, not only to give to every syllable, either long or short, its proper distinct sound, but also to lay a greater or less stress upon those syllables, according as they are more or less long, or more or less short. Upon this depends that harmony of language, which ought to be the aim both of the orator and of the poet.

In reading, although our pronunciation should be less marked, yet it ought to be so in a certain degree ; because, as it is slowly progressive, reflection has time to perceive the faults which we might commit. He only can be said to read well, who gives to each syllable its true accent, and real grammatical sound. But declamation ought to be avoided in reading ; were it even a scene of a tragedy, we should recollect that we are not acting, but reading ; and that the furies of Orestes are not to animate the soul of the reader. In general the tone should be kept regular throughout, and be distinguished by no other inflexion than that arising from the prosodial accent. The passage from grave to acute, and from acute to grave, should be marked only by semi-tones, and perhaps even by quarters of tones. Nothing can be more shocking than to hear three or four notes of an octave in the same sentence, and yet nothing is more common, particularly in foreign countries. To read well in French, and to read well in English, are two ways altogether opposite, and this opposition is owing to the prosodial accent in both languages. But we have said enough on this subject, as it is not our intention to give here a treatise on *the art of reading well*.

The pronunciation of common conversation is still different from the other two ; for, in this, most of the syllables seem to be short, though, with a little attention, we shall perceive that the quantity is regularly observed by those who speak well. As there is no



other rule in this pronunciation, but that of right custom, foreigners can only acquire it, either by frequently conversing with persons who have had a good education, or by the assistance of one who has been in the habit of seeing good company, and has had the means of improving his mind in it as well as his language. But, at the same time that we are to observe the quantity, we ought to avoid every kind of affectation and stiffness : this will serve to distinguish the man who has lived in the world, from the man whom his profession has confined to a sedentary life. A lady at court pronounces every syllable with exact measure, even without suspecting it ; the man that seldom leaves his study, will frequently lengthen or shorten it by the very pains he takes to be exact, and whatever he says is without grace. If this attention be too much marked, it degenerates into pedantry. Every thing is pleasing and interesting in the court lady ; there is too much art in the sedentary man : every thing the pedant utters is altogether *outré*, and even ridiculous.

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#### ERRATUM.

Page 33. l 17. for, it is better to spell, read: which  
is spelt.

## PART II.

## OF WORDS CONSIDERED AS SIGNS OF OUR THOUGHTS.

The number of different kinds of words is and ought to be in proportion to the wants of the mind. But what are those wants of the mind to manifest its operations? This is what grammarians are not agreed upon: and, as metaphysical discussions are foreign to a grammar like this, we shall, without any farther enquiry, distinguish nine kinds of words, because there are nine that have, or at least appear to have, different functions. These are: the substantive, the article, the adjective, the pronoun, the verb, the preposition, the adverb, the conjunction, and the interjection.

## C H A P. I.

## OF THE SUBSTANTIVE.

The *substantive* is a word which serves to name a person or a thing: it expresses the idea of a substance considered in itself, and without any regard to its qualities; as, *pierre*, stone; *livre*, book; *montagne*, mountain.

There are two sorts of substantives; the *substantive common* and the *substantive proper*.

The *substantive common* is that which belongs to several persons or several things of the same kind; *homme*, man; *cheval*, horse; *maison*, house, are common; for the name *homme*, man, belongs to Peter, Paul, &c.

This substantive is more or less general, according as it is common to a greater or less number of individuals. Of these words, *animal*, animal; *quadrupède*, quadruped; *chien*, dog; *barbet*, spaniel; the first is more general than the second, the second than the third, and the third than the fourth.

The *substantive proper* is that which belongs to one

person, or one thing only, as: *César*, Cesar; *la Tamise*, the Thames.

There is this difference between the substantive *common* and the substantive *proper*, that the first denotes beings by the general idea of a nature common to many, and the second by the single idea of an individual nature.

We have only those two sorts of substantives; but among the substantives common, we ought to distinguish the *collectives*, on account of certain laws which are peculiar to some of them in our language.

*Collectives* are those which, though in the singular, present to our mind the idea of several objects of the same kind, as if united and forming a collection.

They are divided into two sorts, viz. those that express a whole collection, as: *armée*, army; *peuple*, people; *forêt*, forest; and those that express only a partial one, as: *infinité*, infinity; *la plupart*, the most part; the first are called *general collectives*, and the others, *partitive*.

In substantives we are to consider the *gender* and the *number*.

## § I.

### OF THE GENDER OF SUBSTANTIVES.

To the difference of the sexes must be attributed the division of the genders of substantives into *masculine* and *feminine*. The masculine belongs to men and the animals of the male kind, and the feminine to women and the animals of the female kind. In order to express the difference of sexes, we sometimes give different names to the males and the females, as: *homme*, man; *femme*, woman; *cheval*, horse; *juvent*, mare. Sometimes they are distinguished by giving the names a different termination, as: *lion*, lion; *lionne*, lioness; *chat*, he-cat; *chatte*, she-cat: but the same word is frequently used to express the male and female, as: *aigle*, eagle; *perdrix*, partridge; which is an imperfection in the language. In this case, the substantive is always of the same gender, whether we speak of the male or of the female: we always say: *un aigle*, *une perdrix*.

This distinction being once established, it has, through imitation, been extended to all the substantives. The French language does not admit of the neuter gender, which is found in several others.

GENERAL PRINCIPLE. In French, every substantive, other than those belonging to men or animals, is, exclusively, either masculine or feminine.

Several grammarians have given rules for distinguishing the gender of substantives; by the termination of their last syllable: but most of those rules are uncertain, some are liable to many exceptions, and all are of no use to beginners. Besides, the only way of acquiring a certain knowledge of the gender of nouns, is to consult a dictionary, whenever any doubt arises.

However, as it is our intention not to omit any thing that may contribute to facilitate the knowledge of the French language, we shall, at the end of this Grammar, insert the table of those terminations, which may be consulted whenever there is occasion.

To the general principle which we have established, we ought to make the following exceptions.

1°. *Amour*, love, masculine in the singular: *un fol amour*; but feminine in the plural: *de folles amours*.

2°. *Automne*, autumn, masculine or feminine: *un automne pluvieux*, or *une automne pluvieuse*: the feminine is more generally used, particularly in prose.

3°. *Comté*, county, earldom, and *duché*, duchy, are masculine: *le comté de*, *le duché de*; but we say: *une duché pairie*, *une comté pairie*, *la Franche-Comté*, *une vicomté*.

4°. *Couple*, couple, feminine, when it means two things of the same kind put together; *une couple d'œufs*, a couple of eggs, *une couple de mules*, a couple of mules: but it is masculine, when it means two married people: *un beau, un heureux couple*, a fine, a happy couple.

5°. *Gens*, people, substantive plural, is masculine when followed by an adjective: *des gens heureux*, happy people; but feminine, when preceded by an adjective: *de bonnes gens*, good people. With *tout*, it is masculine, if this adjective be not accompanied by another: *tous les gens de bien*; but when it is join-

ed to another, then *gens* is masculine, if this second adjective does not change its termination in the feminine : *tous les honnêtes gens* : otherwise it is feminine, *toutes les vieilles gens*. In this last case, custom, displaying the whole of its despotism, as the Abbé Girard expresses it, commands that the adjective or pronoun relating to the substantive *gens*, be put in the masculine : *les vieilles gens sont toujours hargneux ; les sottes gens que voilà ! ils ne sont bons à rien*.

6°. *Délice*, delight, and *orgue*, organ, are masculine in the singular : *un pur délice, un orgue harmonieux* ; but they are feminine in the plural : *de pures délices, des orgues harmonieuses*.

7°. *Foudre*, thunder, lightning, is always feminine, when taken in its proper sense : *la foudre est tombée* ; but masculine when used figuratively : *un foudre vengeur, ce foudre de guerre*.

8°. *Personne*, person, is always feminine, but *personne*, nobody, is always masculine.

## §. II.

### OF THE NUMBER OF SUBSTANTIVES.

THERE are two numbers : the *singular*, when we speak of one person, or one thing, as : *un homme*, a man ; *un livre*, a book ; and the *plural* when we speak of several persons or several things, as : *les hommes*, the men ; *les livres*, the books.

Number, therefore, is the property which substantives have of denoting either one thing, or several things.

Proper names have no plural, as : *Londres*, London ; *Milton*, Milton. The names of persons, however, are put in the plural, when, under those names, we comprehend all the persons that resemble those who bore them, as : *les Miltons, les Corneilles, les Fénétons seront toujours rares*, the Miltons, the Corneilles, the Fénétons, will always be scarce. The Abbé de Condillac is of a contrary opinion.

There are some common names which are never used in the plural. 1°. The names of metals, considered in themselves and in their original state, as : *or*,

gold ; *platine*, platen. 2°. The names of virtues and vices, as : *chasteté*, chastity ; *pudeur*, modesty ; *ivrognerie*, drunkenness. 3°. Some words relating to man, either in a physical or moral sense, as : *l'ouïe*, hearing ; *l'odorat*, smelling ; *sang*, blood ; *sommeil*, sleep ; *pauvreté*, poverty. 4°. The infinitive of verbs and adjectives used substantively, when custom does not allow them to be accompanied by an adjective, as : *le lever*, rising ; *le coucher*, setting ; *le beau*, the beautiful ; *le vrai*, truth. 5°. Lastly, a few other words, which it is impossible to reduce to any particular class.

There are others on the contrary which have no singular. These are : *annales*, *ancêtres*, *acquêts*, *arrérages*, *assises*, *atours*, *besicles*, *broussailles*, *broutilles*, *catacombes*, *ciseaux*, *confins*, *décombres*, *dépens*, *entraves*, *entrailles*, *entrefaites*, *épousailles*, *fiançailles*, *funérailles*, *fonts*, *frais*, *hardes*, *immondices*, *limites*, *mânes*, *matériaux*, *mœurs*, *mouchettes*, *nipes*, *obsèques*, *pleurs*, *proches*, *prémices*, *ténèbres*, *vergettes*, *vivres*.

GENERAL RULE. The plural is formed by adding *s* at the end of a word, as : *le roi*, the king, *les rois*, kings ; *la reine*, the queen, *les reines*, queens.

EXCEPTIONS. 1°. Nouns ending in the singular, in *s*, *x*, *z*, do not change in the plural, as : *le fils*, the son, *les fils*, the sons ; *la voix*, the voice, *les voix*, voices ; *le nez*, the nose, *les nez*, noses.

2°. Nouns ending, in the singular, in *au*, *eu*, *ou*, take *x* in the plural, as : *bateau*, a boat, *bateaux*, boats ; *feu*, fire, *feux*, fires ; *caillou*, a stone, *cailloux*, stones. But *trou*, *clou*, *filou*, *matou*, *licou*, *loup-garou*, follow the general rule.

3°. Most of the nouns ending, in the singular, in *ail*, end their plural in *aux*, as : *mal*, evil, *maux*, evils ; *travail*, work, *travaux*, works. But *bal*, *pal*, *régat*, *cal*, *local*, *carnaval*, *attirail*, *camail*, *détail*, *éventail*, *épouvantail*, *gouvernail*, *mail*, *poitrail*, *portail*, *sérail*, follow the general rule. *Bercail* has no plural. *Bétail*, *aïeul*, *ciel*, and *œil*, make *bestiaux*, *aïeux*, *cieux* and *yeux*.

OBSERVATION. In several Printing-offices of Paris, a custom has prevailed to form the plural of polysyllables ending in *nt* by omitting the *t* in the plural before *s*,



Mr. Didot has not adopted this change in the fine editions that have come from his press. We are to observe that it ought never to take place in monosyllables.

There are also, in French, some compound words which follow particular rules in the formation of their plural.

1°. When a noun is compound of a substantive and an adjective, they both take the mark of the plural: *un gentil-homme*, a gentleman, *des gentils-hommes*, gentlemen.

2°. When a noun is compound of two substantives, united by a preposition, the first only takes the mark of the plural: *un arc-en-ciel*, *des arcs-en-ciel*.

3°. When it is compound of a preposition, or verb, and the substantive, the substantive alone is put in the plural: *un entre-sol*, *des entre-sols*; *un garde-fou*, *des garde-foux*.

## CHAP. II.

### OF THE ARTICLE.

THE *article* is a little word, placed before common nouns, as if to announce them, and to show that they are going to be used in a determinate sense.

It has been a general sentiment in France, for above half a century, that the French language has but one article, which is *le*. This is the opinion of the best grammarians since that time, and likewise that of the Academy.

This article takes both genders and numbers, and is, moreover, liable to two kinds of state, viz. to elision and to contraction.

*Le* is put before a masculine substantive singular: *le père*, the father: this *le* changes into *la*, before a feminine substantive singular: *la mère*, the mother, and into *les*, before plural substantives of both genders: *les pères*, *les mères*. The gender of the article, therefore, is known in the plural, only by the gender of the noun which it precedes.

### EXERCISE.

The sun, the moon and the stars, are the  
*soleil m. lune f. étoile f. pl. être*  
 glory of nature and the delight of the eyes.  
*gloire f. de art. — f. et délice f. pl. de yeux.*

The king, the queen, and the princes were there.  
 roi m. reine f. pl. être 2 ind-2 y 1.  
 The top of the mountains and the bottom of the  
 sommet m. montagne f. pl. fond m.  
 vallies have their beauties. The rose, the violet  
 vallée f. pl. avoir leur beauté f. pl. f. violette f.  
 the tulip, the narcissus, the hyacinth, the gilliflower, the  
 tulipe f. narcisse m. jacinthe f. giroflée f.  
 jasmine, the lily, the honeysuckle, the ranunculus,  
 jasmin m. lis m. chèvre-feuille m. renoncule f.  
 are the ornaments of the gardens. Poetry, paint-  
 ornement pl. jardin pl. art. poésie f. art. pein-  
 ing, music, dancing, and architecture are  
 ture f. art. musique f. art. danse f. art. f.  
 sister-arts. The day and the night are equally useful.  
 sœur pl. \* jour m. nuit f. également utile pl.

*Elision* is the omitting of the *e* in the masculine article *le*, or the *a* in the feminine article *la*, when those articles precede a noun beginning with a vowel or *h* mute. Thus, we say: *l'argent* for *le argent*, and *l'histoire* for *la histoire*; but then, instead of the letter thus omitted, we put this little mark (') called *apostrophe*.

## EXERCISE.

The soul of man, without cultivation, is like  
 âme f. art. homme m. sans culture comme  
 a rough diamond. The water of the mountains is  
 un\* brut 2 diamant l. eau f. montagne pl.  
 always pure. The history of Spain is sometimes  
 toujours f. pur f. histoire f. Espagne f. quelquefois  
 very interesting. Look at the amaranth and the  
 très-intéressant f. Considérez amaranthe f.  
 anemone; what beauty! Self-love and  
 f. quelle beauté! art. amour-propre m. art.  
 pride were always the lot of blockheads.  
 orgueil m. ind-3 partage m. soi  
 Honesty, innocence, honour and love  
 art. honnêteté f. art. f. art. honneur m. art. amour m,  
 of virtue are very much esteemed. Summer, au-  
 art. vertuf. fort \* estimé pl. m. art. été m. art. au-  
 tumn and winter, are very changeable. France  
 tomne f. art. hiver m. variable pl. art.  
 is separated from Italy by the Alps, and from  
 séparé de art. Italie f. par Alpes, pl.  
 Spain by the Pyrenees. The scholar who wishes  
 art. Espagne f. pl. écolier m. qui désire  
 to improve ought to study.  
 \* faire des progrès doit \* étudier.

To join a noun to a word preceding it, we put *de* or *à* before that noun: *fruit de l'arbre*, fruit of the tree; *utile à l'homme*, useful to man. Then, instead of putting *de le* before a masculine singular, we put *du*; instead of *à le*, we put *au*; and in plural nouns of both genders, *de les*, change into *des*, and *à les* into *aux*. We say: *le roi, le palais du roi, j'obéis au roi; les rois, les palais des rois, j'obéis aux rois; les reines, les devoirs des reines, être soumis aux reines.*

## EXERCISE.

Silk is soft to the touch. What is agreeable to  
*Soie f. douce f. à toucher. Ce qui agréable*  
 taste is often contrary to health. He obeyed  
 art. *goût m. souvent contraire art. santé f. obéit à*  
 the orders of the king. The warbling of  
*ordre pl. roi m. gazouillement m. art.*  
 birds, the murmuring of streams, the enamel  
*oiseau pl. murmure m. art. ruisseau pl. émail m.*  
 of meadows, the coolness of woods, the fragrantcy  
 art. *prairie pl. fraîcheur f. art. bois pl. parfum m.*  
 of flowers, and the variety of plants con-  
 art. *fleur pl. variété f. art. plante pl. con-*  
 tribute a great deal to the pleasure of the mind  
*tribuent beaucoup plaisir esprit*  
 and the health of the body. A man given up to  
*à f. corps m. Un livre \**  
 pleasure never was a great man. The happiness  
 art. *ne fut jamais un grand bonheur*  
 of a feeling man is to relieve the wants of  
*sensible 2 1 de subvenir à besoin pl.*  
 the poor. Shun the company of the wicked  
*pauvre pl. Evitez compagnie f. méchant pl.*  
 and seek that of honest men.  
*recherchez celle art. honnête gens pl.*

*De* and *à* are never contracted with *la*; we say: *la reine, de la reine, à la reine.*

Likewise, *de* and *à* are not contracted with *le*, before a masculine substantive singular, beginning with a vowel, or *h* mute; we say: *de l'esprit, à l'esprit, de l'homme, à l'homme.*

Neither does the contraction take place before nouns masculine of both numbers, when custom requires a word to be placed between *de* or *à* and the article. Thus we say, without any contraction: *de tout le monde, à tout le monde; de tous les hommes, à tous les hommes.*

## EXERCISE.

The hope of success strengthened the cause  
*espérance f. art. réussite f. fortifia cause f.*  
 of virtue and weakened the audaciousness of rebellion.  
*art. affoiblit audace f art. f.*  
 Fire of imagination, strength of mind and  
*art. feu m. art. f. art. force art. esprit*  
 firmness of soul are gifts of nature. We  
*fermeté f. arts ame f. (des) don pl. art. f.*  
 looked with horror upon man given up to avarice  
*regardions horreur art. f.*  
 and voluptuousness. It is the picture of man-  
*pr-art. volupté f. Ce tableau m. art. genre*  
 kind. The history of man in every cir-  
*humain m. histoire f. art. dans toutes art.*  
 cumstance of life is the study of the wise.  
*f. pl. art. vie f. étude f. sage.*

Observe that the English article *the*, which answers to the French article *le*, is invariable, as it takes neither gender, nor number. It is never confounded with the preposition, which affords still greater facility to the English learner of knowing the double function of those small contracted words.

GENERAL RULE. In French, the article always agrees in gender and number with the substantive to which it belongs, as : *le livre que je cherche*, the book which I am looking for ; *la femme que je vois*, the woman whom I see ; *les hommes qui étudient*, the men that study ; *les sociétés que je fréquente*, the societies which I frequent.

## EXERCISE.

The father, mother, brothers, sisters,  
*père m. art. mère f. art. frère m. pl. art. sœur f. pl.*  
 uncles, aunts and several other relations  
*art. oncle pl. art. tante pl. plusieurs autres parent pl.*  
 were present at the ceremony of the marriage. What  
*ind-3 m. à célébration f. mariage m. Ce que*  
 we esteem is health, frugality, liberty,  
*estimons art. f. art. frugalité f. art. liberté f. art.*  
 vigour of mind and body ; it is the love of virtue,  
*vigueur pr. c'est m. art.*  
 reverence for the Gods, zeal for our  
*art. crainte f. de Dieu pl. art. attachement m. à nos*  
 friends, fidelity for all mankind, modera-  
*ami pl. art. fidélité pour tout art. monde m. art.*  
 tion in prosperity, fortitude in adversity,  
*f. dans art. prospérité f. art. force f. art. adversité f. art.*  
 courage, good manners and an abhorrence of  
*m. art. bonne mœur pl. \* art. horreur*

flattery. The apple, the pear, the peach, the  
 art. *flatterie* f. *pomme* f. *poire* f. *pêche* f.  
 pineapple, the plumb, apricots, currants  
*ananas* m. *prune* f. art. *abricot* pl. art. *groseille* pl.  
 strawberries, raspberries and grapes  
 art. *fraise* pl. art. *framboise* pl. art. *raisin* m.  
 are wholesome and delicious fruits; but ches-  
 (des) *sain* pl. 2. 3. *délicieux* 4. pl. 1. art. *cha-*  
 nuts, walnuts, hazel nuts, filberts,  
*taigne* pl. art. *noix* pl. art. *noisette* pl. art. *aveline* pl. art.  
 medlars and other fruits of this kind are hurtful to  
*néfle* pl. *autres* pl. *cette sorte* *nuisible* pl.  
 health. The horror of vice and the love  
 art. *horreur* m. art. m.  
 of virtue are the delight of the wise.  
 art. *délice* pl.

### CHAP. III.

#### OF THE ADJECTIVE.

THE *adjective* is a word which is added to the sub-  
 stantive, to express the quality of a person or thing,  
 as: *bon père*, good father; *bonne mère*, good mother;  
*beau livre*, fine book; *belle image*, fine image. These  
 words *bon*, *bonne*, *beau*, *belle*, are adjectives, as they  
 express the qualities of *père*, *mère*, *livre*, *image*: such  
 is the function of the adjective in every language.

We know a word to be an adjective, when it can  
 be properly joined with the word *personne*, or the  
 word *chose*: thus, *habile*, skilful, and *agréable*, agree-  
 able, are adjectives, because we may say: *personne*  
*habile*, skilful person; *chose agréable*, agreeable thing.

The better to express the quality of a person or  
 thing, the adjective takes, in French, the gender and  
 number of the substantive to which it is joined. This  
 difference of gender and number is generally marked  
 by the last letter.

#### HOW THE FRENCH ADJECTIVES FORM THEIR FEMININE.

ALL adjectives, ending in the singular in *e* mute,  
 are of both genders. Those that end differently form  
 their feminine in the following manner.

GENERAL RULE. When the adjective does not end in *e* mute, the *e* mute is added to it, to form its feminine : *prudent, prudente ; poli, polie ; sensé, sensée ; instruit, instruite*.

EXCEPTIONS. 1°. Most of the adjectives in *el, eil, ul, an, ien, on, as, ais, ès, et* and *ot*, form their feminine by doubling the last consonant and taking *e* mute after it. *Cruel, vermeil, nul, paysan, ancien, bon, gras, épais, exprès, gros, net, sot*, make in the feminine *cruelle, vermeille, nulle ; paysanne, ancienne, bonne, grasse, épaisse, expresse, grosse, nette, sotté*.

The adjectives *mauvais, niais, ras, complet, discret, prêt, replet, secret, clos, dévot*, follow the general rule, *Espagnol* makes *Espagnole*.

The adjectives *fou, mou, beau* and *nouveau*, form their feminine from the old words *fol, mol, bel* and *nouvel*, which are always used before nouns, beginning with a vowel or *h* mute : they make *folle, molle, belle* and *nouvelle*.

2°. The adjectives *blanc, franc, sec, frais*, make *blanche, franche, sèche, fraîche* : *caduc, Turc, public, Grec*, make *caduque, Turque, publique, Grèque* or *Grecque* : *favori* makes *favorite*.

3°. *Bref, naïf, neuf*, make *brève, naïve, neuve*, changing the *f* into *v* : *brief* makes *brève*, but this adjective is no longer used but as a law-term : *briefs délais*, short delays ; *brève justice*, quick justice. *Long* makes *longue*. We now write *nu*, naked, *cru*, raw, and *vert*, green, instead of *nud, crud, verd* ; therefore, these adjectives are no longer exceptions.

4°. *Malin, malignant*, and *benin, benign*, make *maligne, benigne*. *Fat, coxcomb*, has no feminine, nor the participle past *resous*, resolved : *absous*, absolved and *dissous*, dissolved, make *absoute, dissoute*.

5°. The adjectives in *eur* have generally their feminine in *euse* : *trompeur, deceiveur, trompeuse ; chanteur, singer, chanteuse*. However, *enchanteur, enchanter*, makes *enchanteresse* ; *acteur, actor, actrice, actress*. About these three terminations of the adjectives in *eur*, custom alone ought to be consulted.

These twelve adjectives, *antérieur, citérieur, exté-*



*rieur, inférieur, mineur, majeur, postérieur, ultérieur, supérieur, intérieur, meilleur, périeur*, follow the general rule.

6°. The adjectives ending in *x* change this letter into *se*, as : *jaloux, jalouse, &c.* But *roux*, reddish, *doux*, sweet, *faux*, false, make *rousse, douce, fausse*. *Vieux*, old, makes *vieille*, from the old adjective *vieil* still used in this dogmatical expression : *le vieil homme*, the old man : for, every where else we say : *un vieux homme*, an old man, *un vieux habit*, an old coat. *Préfix*, follows the general rule. *Ivrogne*, drunk, and *traître*, traitor, make *ivrognesse, traîtresse*.

#### HOW THE PLURAL IS FORMED.

GENERAL RULE. Every adjective, of whatever termination, forms its plural by the mere addition of *s* either in the masculine or the feminine, as *bon, bons; bonne, bonnes; poli, polis; polie, polies*.

This rule is without any exception, as to the feminine termination ; but the masculine has the two following

EXCEPTIONS. 1°. The adjectives ending in *s* or *x*, do not change their termination in the plural, as : *gros*, big, *gras*, fat, *hideux*, hideous, &c.

2°. Those ending in *au* take *x* in the plural, and those ending in *al* change this termination into *aux*; *beau*, fine, *nouveau*, new, *égal*, equal, *général*, general, make *beaux, nouveaux, égaux, généraux*.

But most of the adjectives ending in *al* have no plural masculine, as : *austral, boréal, canonial, conjugal, fatal, filial, final, frugal, jovial, pastoral, natal, natal, total, nuptial, spécial* and *pectoral*.

We have no doubt that these adjectives will soon be used in the plural, and that without any opposition, since the expressions : *combats navals, commentaires littéraires, détails triviaux*, have been introduced ; and as no objection has been made to them, why should there be any to *rites nuptiaux, devoirs canoniaux, faits spéciaux, combats pastoraux* ?

# DEGREES OF SIGNIFICATION IN THE ADJECTIVE.

Adjectives have three degrees of signification, viz. the *positive*, the *comparative* and the *superlative*.

The *positive* is the adjective itself, without any increase or diminution, as : *beau, belle, fine*.

## EXERCISE.

A child *gentle, amiable* and *docile* is beloved by  
*enfant doux, aimable* *aimé de*  
 every body. An *ingenious candour*, an *amiable simpli-*  
*ingénu* 2. *candeur* f. 1.  
 city and a *lively engaging artlessness*, are all the  
*piquant* 2. *naïveté* f.  
 charm of youth.  
*charme* m. art. *jeunesse* f.

The *comparative* is the adjective, with comparison of one degree to another. When two things are compared, the one is either superior, or inferior, or equal to the other : hence three sorts of comparisons.

The comparative of superiority is formed by putting *plus*, more, before the adjective, as : *la rose est plus belle que la violette*, the rose is more beautiful than the violet.

The comparative of inferiority is formed, by putting *moins*, less, or *ne si*, not so, before the adjective, as : *la violette est moins belle que la rose*, the violet is less beautiful than the rose ; or, *la violette n'est pas si belle que la rose*, the violet is not so beautiful as the rose.

The comparative of equality is formed by putting *aussi*, as much, before the adjective, and *autant* before the participle, as : *la tulipe est aussi belle que la rose*, the tulip is as beautiful as the rose ; *Louis XII fut autant aimé que Louis XI avoit été haï*, Louis XII was as much beloved as Louis XI had been hated.

*Si* and *tant* also mark the comparison, and we shall see how they are to be used. The word *que*, than, serves to join the two objects compared.

These three adjectives, *meilleur*, better, *moindre*, less, *pire*, worse, express by themselves a comparison. *Meilleur* is the comparative of *bon*, good, and is instead of *plus bon*, which is not used, although we say : *aussi bon* and *moins bon*. *Moindre* is the comparative of *petit*, little, and is instead of *plus petit*, which is

also used. *Pire* is the comparative of *mauvais*, bad, and is instead of *plus mauvais*, which is also used.

## EXERCISE.

The Republic of Athens has been *more* illustrious.  
*République f. Athènes illustre*  
 than that of Lacedemon. Homer had per-  
*celle Lacédémone. Homère ind-4. peut-*  
 haps *more* genius than Virgil; but Virgil had incon-  
*être plus de génie Virgile mais incon-*  
 testably *more* taste than Homer. Milton appears to  
*testablement paroît 2. \**  
 me to be *more* sublime than all the other epic  
*me 1. \* autre 1. épique 3.*  
 poets. Tasso has an imagination *less* lively, but *better*  
*prête pl. 2. Le Tasse f. vif. f. plus*  
 regulated than Ariosto: but Ariosto has *more* fire,  
*reglé f. l'Arioste de*  
 more imagery, in a word *more* poetical genius  
*de image pl. en mot de 2. 1.*  
 than Tasso. Shipwreck and death are *less*  
*art. naufrage m. art. mort f.*  
 fatal than pleasures which attack virtue.  
*m. pl. art. pl. qui attaquent art.*  
 Gross vice and brutish impudence, are not  
*art. grossier 2. 1. brutal 1. 2. ne pas*  
 sometimes so dangerous as a modest beauty. The  
*quelquefois dangereux 2. 1.*  
 violet is *less* glittering to the eye than the  
*violette f. \* éclater ind-1. œil pl.*  
 lily: a true emblem of modesty and  
*lis m. \* véritable 2. emblème 1. art. modestie*  
 pride. Autumn is not so varied as spring,  
*pr-art. orgueil. art. Automne varié f. art. printemps*  
 but it is *richer*. Pope's images are as perfect  
*elle riche. de Pope 2. art. pl. 1. parfait f. pl.*  
 as his style is harmonious. Delicacy of taste  
*son harmonieux. art. Délicatesse f. art. m.*  
 is a gift of nature as scarce as true genius.  
*don art. rare art. vrai*  
 The colours of life in youth and age  
*couleur pl. art. dans art. pr-art. âge*  
 appear as different as the face of  
*avancé avoir une apparence f. f.*  
 nature in spring and winter.  
*art. art. pr-art.*

The adjective is in the *superlative*, when it expresses the quality in a very high, or in the highest degree; hence, we have two sorts of superlatives, the one *absolute*, and the other *relative*.

The superlative absolute is formed by putting *très, fort, bien, very, extrêmement, extremely, &c.* before the adjective, as: *Londres est une très-belle ville*, London is a very fine city; *Paris est extrêmement peuplé*, Paris is exceedingly populous. We call it *absolute*, because it does not express any relation to another thing.

The superlative relative is formed by putting the article *le* either in its natural, or contracted state, before the comparative adverbs, *meilleur, moindre, pire, plus* and *moins*, as: *Londres est la plus belle des villes*, London is the finest of cities; *je préfère une maison de campagne au plus beau des palais*, I prefer a country house to the finest palace. We call it *relative*, because it expresses a relation to another thing.

The superlative relative is always followed by *de*.

OBSERVATION. There is this material difference between the comparative and the superlative relative, that the first expresses only a particular comparison, and the second an universal one.

#### EXERCISE.

That landscape is *much* varied, *very* far extended, and  
*Ce paysage* *varié* \* *étendu*  
*infinitely* agreeable on every side. The style of Fénelon  
*infiniment* *de tout* *côté pl.*  
 is *very* rich and *very* agreeable, but it is sometimes *prolix*;  
*il* *prolix*;  
 that of Bossuet is *extremely* lofty, but sometimes *harsh*  
*celui* *extrêmement élevé* *dur*  
 and rough. Fénelon, in painting nature, would wish  
*rude* *en peignant art.* *vouloir con-1.*  
 to express all its beauties; but Bossuet never  
 \* *en rendre* *le* *f. pl.* *ne jamais*  
 paints it but in a mass. The most beautiful  
*peint 2. la 1. que en \* masse pl.*  
 comparison that is perhaps in any  
*comparaison f. que y avoir subj. 1. peut-être aucun*  
 language, is that which Pope has drawn from the  
*langue f. celle que tiré f. de*  
 Alps, in his Essay on Criticism. The picture  
*dans son Essai sur art. critique. tableau m.*  
 of Hippolitus' death, in Racine's Phædra,  
*Hippolite 2. de art. 1. 2. art. Phèdre f. 1.*  
 is, in the opinion of many persons of taste, the  
*à jugement m. bien des personnes pl.*

*finest piece* of descriptive and imitative poetry among  
*morceaux.* 2. 3. f. 1. *parmi*  
 the moderns.  
*moderne. pl.*

# AGREEMENT OF THE ADJECTIVE WITH THE SUBSTANTIVE.

RULE I. The adjective always agrees in gender and number with the substantive to which it relates.

Examples :

|                       |                              |
|-----------------------|------------------------------|
| <i>Le bon père,</i>   | <i>De beaux jardins,</i>     |
| The good father.      | Fine gardens.                |
| <i>La bonne mère,</i> | <i>De belles promenades,</i> |
| The good mother.      | Fine walks.                  |

*Bon* is in the masculine singular, because *père* is masculine and in the singular; *bonne* is in the feminine singular, because *mère* is feminine and in the singular; *beaux* is in the masculine plural, because *jardins* is masculine and in the plural, &c.

EXCEPTIONS. The adjectives *nu*, bare, and *demi*, half, placed before the substantives, and *feu*, late, placed before the article, or a possessive pronoun, ought to be excepted from this rule. We say : *nu-pieds*, bare-footed, *nu-tête*, bare-headed, *feu la reine*, the late queen, *feu sa mère*, his late mother, *demi heure*, half an hour ; but we ought to say : *les pieds nus*, *la tête nue*, *la feue reine*, *sa feue mère*, *une heure et demie*, an hour and a half. We also say : *supposé la vérité du fait*, supposing the fact to be true ; *excepté quelques personnes*, except a few persons ; although we ought to say : *la vérité du fait supposée*, *quelques personnes exceptées*.

RULE II. When the adjective relates to two substantives singular, it ought to be put in the plural.  
 Example :

*Le roi et le berger sont égaux après la mort,*  
 The king and the shepherd are equal after death.

RULE III. When the two substantives to which the adjective relates are of different genders, this adjective is to be put in the masculine. Example :

*Mon père et ma mère sont contents,*  
 My father and mother are contented.

OBSERVATION. These three rules do not obtain in English, as the adjective is always the same, both for the masculine and feminine, for the singular and plural.

## EXERCISE.

Hills covered with trees, loaded with fruit  
*des coteau pl. couvert de arbre pl. chargé pl.*  
 already ripe, and spread over with odoriferous plants;  
*déjà mur \* \* odoriférant plante f. pl.*  
 a pure water which rolls its limpid chrysal in the  
 2. 1. qui roule son 2. 1. à  
 midst of meadows enamelled with flowers; a gloomy  
*milieu m. pl. émaillé sombre*  
 forest whose delicious coolness carries into  
 sing. dont art. 2. fraîcheur f. 1. porter dans  
 the senses an enchanting calmness; every thing  
*sens pl. enchanteur 2. calme m. 1. tout*  
 interests the heart, every thing attaches it in  
*intéresser attacher 2. le 1. dans*  
 that abode full of allurements. Fly, inconsiderate  
*ce séjour plein attrait pl. Fuyez, inconsidéré 2.*  
 youth, fly from the enchanting allurements of a vain  
 1. \* 2. pl. 1. 2.  
 world: its perfidious sweets are a slow poison, which.  
 1. ses perfide douceur pl. lent 2. 1. qui  
 would destroy in your soul the noble enthusiasm  
 con. 1. détruire votre enthousiasme  
 of good, and the precious seeds of sublime vir-  
 art. bien précieux germe m. art. pl. art.  
 tues. Uprightness and piety are very much  
 pl. art. droiture f. art. f.  
 esteemed, even by the wicked. A man in the most  
*estimé f. pl. même de méchant. art.*  
 elevated, and a man in the most abject  
*élevé 2. état m. 1. art. 2.*  
 situation, are equally precious in the eyes of God.  
*état 1. à pl.*  
 Pilpay and Confucius are very illustrious among the  
 nations of Asia. His probity and disinterestedness  
*peuple pl. art. Sa son désintéressement*  
 are known. The love of life, and the fear of  
 connu art. art.  
 death, are natural to man. Ignorance and  
*naturel art. art. art.*  
 self-love are equally presumptuous.  
*également présomptueux*

## GOVERNMENT OF ADJECTIVES.

There are adjectives which are always used with-  
 out any government, because they have a determinate  
 signification, as : *courageux*, courageous; *sage*, wise.  
 Others have no signification but when followed by  
 another word, as : *prêt à*, ready to; *capable de*, ca-



pable of. Lastly, there are some which may or may not be followed by another word, according as we wish either to give them a determinate sense in regard to some particular thing, or leave them the general sense they have of themselves, as: *content, sensible*: for, we may say with equal propriety: *je suis content*, I am satisfied; *il est sensible*, he is sensible; and *je suis content de vous*, I am satisfied with you; *il est sensible au froid*, he is sensible of cold.

RULE. To join a noun to an adjective that precedes it, we put *de* or *à* between that adjective and the noun: then, that noun is called the *government* of the adjective.

#### EXAMPLES.

*Digne de récompense,*  
Worthy of reward.  
*Content de son sort,*  
Satisfied with his lot.

*Utile à l'homme,*  
Useful to man.  
*Propre à la guerre,*  
Fit for war.

*Récompense* is the government of the adjective *digne*, because it is joined to that adjective by the word *de*: *l'homme* is the government of the adjective *utile*, because it is joined to that adjective by the word *à*.

#### EXERCISE.

Virtuous men are always worthy of esteem. A fine landscape is always pleasing to the eye. Alcibiades, enraged at being proscribed, resolved to ruin his country. A weak mind is liable to many contradictions. A heart free from cares enjoys the greatest possible felicity. The wise Socrates did not shew himself affected by the hatred of his enemies and the injustice of the Athenians. Voltaire has been with reason accused of avarice: he was always greedy of praise and insatiable of glory. Rousseau, endowed with a strong and fiery imagination was all his life-time subject to frequent fits of

art. 2. 1. *digne*  
scape is always pleasing to the eye. Alcibiades, enraged  
*agréable* *vue f.* *enragé*  
at being proscribed, resolved to ruin his country. A  
*de être* *proscrit* *résoluit* *de perdre* *sa patrie*  
weak mind is liable to many contradictions. A heart  
*foible* 2. 1. *sujet* *bien des*  
free from cares enjoys the greatest possible felicity.  
*libre de* *soin* pl. *jouit de* 1 3. 2.  
The wise Socrates did not shew himself affected by the  
\* *se montrer* ind-3. *sensible à*  
hatred of his enemies and the injustice of the Athe-  
*haine f.* *ses* pl. pr. *Athé-*  
nians. Voltaire has been with reason accused of avarice:  
*rien* pl. *avec* *accusé*  
he was always greedy of praise and insatiable of glory.  
ind-3. *avide* *louange* pl.  
Rousseau, endowed with a strong and fiery imagi-  
*doué* *de* *fort* 2. *bouillant* 3.  
nation was all his life-time subject to frequent fits of  
f. l. *sa* f. \* *enclin à de* *accès* pl.

misanthropy, and liable to all the variations attendant  
*misanthropie* f. *qui en*  
 upon it.  
*sont la suite.*

#### NOUNS AND ADJECTIVES OF NUMBER.

Adjectives of number are those that are used in computation, and they are divided into two sorts, viz. *cardinal* and *ordinal* : the cardinal number serves to express the quantity of things, and the ordinal to denote the rank which they hold between them.

The cardinal numbers are :

|          |           |                    |                   |
|----------|-----------|--------------------|-------------------|
| Un       | One       | Dix-huit           | Eighteen]         |
| Deux     | Two       | Dix-neuf           | Nineteen          |
| Trois    | Three     | Vingt              | Twenty            |
| Quatre   | Four      | Vingt & un, or }   | Twenty-one        |
| Cinq     | Five      | Vingt-un           |                   |
| Six      | Six       | Vingt-deux         | Twenty-two, &c.   |
| Sept     | Seven     | Trente, &c.        | Thirty, &c.       |
| Huit     | Eight     | Quarante &c.       | Forty, &c.        |
| Neuf     | Nine      | Cinquante, &c.     | Fifty, &c.        |
| Dix      | Ten       | Soixante, &c.      | Sixty, &c.        |
| Onze     | Eleven    | Soixante-dix, &c.  | Seventy, &c.      |
| Douze    | Twelve    | Quatre-vingts, &c. | Eighty, &c.       |
| Treize   | Thirteen  | Quatre-vingts-dix  | Ninety, &c.       |
| Quatorze | Fourteen  | Cent               | Hundred           |
| Quinze   | Fifteen   | Deux cents, &c.    | Two hundred, &c.  |
| Seize    | Sixteen   | Mille              | Thousand          |
| Dix-sept | Seventeen | Deux mille, &c.    | Two thousand, &c. |

being together twenty-three adjectives of cardinal numbers.

The adjectives of the ordinal number are :

|           |        |              |           |
|-----------|--------|--------------|-----------|
| Premier   | First  | Quatrième    | Fourth    |
| Second    | Second | Cinquième    | Fifth     |
| Troisième | Third  | Sixième, &c. | Sixth &c. |

and so on through the cardinal numbers.

All the ordinal numbers are formed from the cardinal, by changing in *vième* those that end in *f*, as, *neuf*, *neuvième*, ; by changing into *ième* the *e* mute in those which have this termination, as : *quatre*, *quatrième* ; and by adding *ième* to those ending with a consonant, except *cinq*, which, besides, requires *u* before *ième*, as : *trois*, *troisième* ; *cinq*, *cinquième*.

There are three sorts of substantives of number, viz. *collective*, *distributive* and *proportional*.

The collective serve to denote a certain quantity of things, as : *une demi-douzaine*, half a dozen ; *une*

*douzaine*, a dozen ; *un millier*, a thousand ; *un million*, a million ; *un milliard*, a thousand millions, &c.

The distributive are those which serve to express the different parts of a whole, as : *la moitié*, a half ; *le quart*, a quarter ; *un cinquième*, a fifth part, &c.

The proportional serve to denote the progressive increase of things, as : *le double*, double ; *le triple*, treble ; *le centuple*, a hundred-fold, &c.

## CHAP. IV.

### OF THE PRONOUN.

The *pronoun* is a word which supplies the place of the noun ; a substitute performing its functions : it conveys no precise idea of itself, but it presents to the mind one that has been expressed before, or is known from circumstances.

Grammarians do not agree upon the manner of classing the pronouns, nor upon the number of classes into which they are to be divided. We do not mean to enter into the merits of any particular system, but only, for clearness' sake, divide the pronouns into *personal*, *possessive*, *relative*, *absolute*, *demonstrative*, and *indefinite*.

### § I.

#### OF PERSONAL PRONOUNS.

*Personal* pronouns are those which denote the persons.

There are three persons : the first is that who speaks, the second is that to whom one speaks, and the third is that of whom one speaks.

The pronouns of the first person are : *je*, I, *me*, *moi*, me, for the singular, and *nous*, we, us, for the plural. They are of both genders, that is, masculine, if it be a man that speaks, and feminine, if it be a woman, as : *je me promène*, I walk ; *regardez-moi*, look at me ; *parlez de moi*, speak of me ; *nous nous promenons*, we are walking.

OBSERVE, that *me* is instead of *à moi*, *moi*, as : *il me dit*, that is, *il dit à moi*, he tells me ; *il me regarde*, that is, *il regarde moi*, he looks at me.

The pronouns of the second person are : *tu*, thou,

*te, toi*, thee, for the singular, and *vous*, you, for the plural. They are of both genders; that is, masculine, if it be a man to whom one speaks, and feminine, if it be a woman, as: *tu te promènes*, thou walkest; *regarde-toi*, look at thee; *on parle de toi*, one speaks of thee; *vous vous promenez*, you walk.

OBSERVE, that *te* is instead of *à toi*, *toi*, as: *on te dit*, that is, *on dit à toi*, one tells thee; *on te regarde*, that is, *on regarde toi*, one looks at thee.

Through politeness, we say *vous*, you, instead of *tu*, thou, in the singular, as: *vous êtes bien bon & bien honnête*, you are very good and very polite.

The pronouns, either of the first or the second person, are applied only to persons or personified things.

#### EXERCISE.

OBSERVATION. Through the whole of this exercise, it will be sufficient to tell the learner that *je, me, tu, te*, are put before the verb; *moi, toi*, after, and *nous, vous*, generally before, but sometimes after the verb: the reason of it he will see afterwards. The examples mentioned are sufficient to show him that construction. Some of them are placed after the verb, only when the sentence is interrogative, or when the verb is in the imperative, or when they are preceded by the preposition *de*.

I cast my eyes upon the objects that surrounded  
*porter ind.-3. ma vue sur pl. qui environner*  
*me, and saw with pleasure, that all was*  
*ind.-2. me je voir ind.-3. que ind.-2.*  
 calm and tranquil. I was telling thee that dancing  
*dire ind.-2. te art. danse*  
 is to the body what taste is to the mind. Look  
*cc que art. Regardez imp.*  
 at me: dost thou not see in all my features that I am  
 \* *moi \* vois mes traits pl. que*  
 satisfied with thee. What wast thou saying of me?  
 \* *satisfait de toi \* dire ind.-2. moi?*  
 We are often deceived through too much pre-  
 On *souvent se tromper par trop \* de*  
 cipitation. You have said the most flattering things  
*dire ind.-4. flatteur 2. f. pl. 1.*  
 to us. We have told you the truth. You have  
 \* *nous. dire ind.-4.*

shewn

shown us great talents : when will you show  
*montrer inf.-3. de ind-7.*  
 us great virtues. My dear child, go on, and you  
*de Mon continuer imp.*  
 will be beloved and esteemed by every body. How amiable  
*aimé de Que 3.*  
 you are ! How good you are to have thought of  
 1. 2. 3. 1. 2. *de vous être occupé*  
 us ! Let us think of useful things in our youth.  
*s'occuper imp. 2. 1. notre*  
 Amuse yourselves ; but let not your amusements take  
*s'amuser imp. \* vos*  
 away from you the love of employment. It was  
*ôter imp. \* goût art. travail m. On ind.-2.*  
 said of you the other day, that you intended to  
*autre que se proposer ind.-2. de*  
 spend some winters in London, (in order) to see every thing  
*passer un à Londres pour tout ce*  
 curious that that city affords.  
 5. *que 1. cette 2. 3. offrir de 4.*

The pronouns of the third person are, *il*, he, *elle*, she, *lui*, *le*, him, it, *la*, her, it, for the singular, and *ils*, or *eux*, *elles*, *leur*, *les*, they, them, for the plural. *Il*, *le*, *ils* and *eux*, are always masculine ; *elle*, *la* and *elles*, always feminine ; *lui*, *leur* and *les*, masculine or feminine, according to the gender of the persons spoken of.

OBSERVE, that *lui* is instead of *à lui*, *à elle*, as : *je lui parle*, may signify, *je parle à lui*, I speak to him, and *je parle à elle*, I speak to her. *Le* is for *lui*, and *la* for *elle*, as : *je le vois*, *je la vois*, that is, *je vois lui*, I see him, *je vois elle*, I see her. *Leur* is for *à eux*, *à elles*, and *les* for *eux*, *elles*, as : *je leur parle* may signify, *je parle à eux*, I speak to them (men), *je parle à elles*, I speak to them (women) ; *je les vois*, that is, *je vois eux*, I see them (men), *je vois elles*, I see them (women).

There is still another pronoun of the third person : *soi*, *se*, one's self : it is of both genders and of both numbers, and is called *reflected*, because it expresses the relation of a person to himself.

OBSERVE, that *se* is for *à soi*, *soi*, as : *il se donne des louanges*, that is, *il donne des louanges à soi*, he

gives himself praise : *il se flatte*, that is, *il flatte soi*, he flatters himself.

There are also two words which are used as pronouns, viz.

1°. *En*, which is put instead of *de lui, d'elle, d'eux, d'elles* : thus, when we say, *j'en parle*, we mean to say, *je parle de lui, d'elle, &c.* I speak of him, of her, &c. according to the person or thing whose name has been mentioned before.

2°. *Y*, which means *à cette chose*, to that thing, *à ces choses*, to those things ; as, when we say : *je m'y applique*, that is, *je m'applique à cette chose, à ces choses*, I apply myself to that thing, to those things.

#### EXERCISE.

OBSERVATION. *Il* and *ils*, and the other personal pronouns, are always to be placed before the verb, except in the cases mentioned in the preceding observation.

I was saying to him : do not you know that  
*" dire ind.-2. \* lui \* savoir ind.-1.*  
the property of merit is to excite envy ? He  
*propre m. art. de exciter art.*  
often exhorted me to the study the most useful, that  
*exhorter ind.-2. celle*  
of the human heart. They make us love vir-  
*humain 2. 1. faire ind.-1. art.*  
tue, more by their examples than by their words.  
*par leurs exemple pl. parole pl.*  
What has been said of them ? Do not you  
*Que dire ind.-4. eux \* ind.-1.*  
see them ? With what pleasure they play ! He  
*voir les quel jouer*  
flattered himself of having your protection. In  
*se flatter ind.-2. avoir inf.-1. votre*  
a thousand instances, we do not watch sufficiently  
*" mille occasion pl. on \* veiller assez*  
over ourselves. They make themselves too busy about it.  
*sur soi-même On 1. s'occuper 3. \* trop 4. en 2.*  
They speak a great deal of it. - See them ; I  
*On 1. parler 3. 4 en 2. imp. les 4.*  
consent to it, but do not trust them.  
*consents 3. y 2. " se fier imp.-2. y*

Of the above pronouns, some relate to persons, others to things, and others again, with equal propriety, to both persons and things.



*Il, ils, le, la, les*, are said equally of persons and things, but *elle, elles, eux, lui, leur*, cannot be said of things, except in the cases which we shall mention in Chap. X.

*Se* may be said of persons and of things, as: *cette femme se promène*, that woman is walking; *cette fleur se flétrit*, that flower withers. *Soi* is also said of both in the singular, as: *on pense trop à soi*, one thinks too much of one's self; *cette chose est bonne de soi*, that thing is good of itself. As for the plural, we shall speak of it in Chap. X.

*En* is said of both persons and things; in this sentence: *j'en parle avec connoissance de cause*, I speak of it from a certain knowledge of the matter, *en* may be understood, according to circumstances, of one person, or thing, of many persons, or things.

*Y* is generally understood of things only, as: *fuyez les procès; souvent la conscience s'y intéresse, la santé s'y ruine, & les biens s'y dissipent*, avoid entering into law-suits; in them, conscience is often interested, health ruined, and fortune wasted; *y* is for *dans les procès*. Some grammarians observe that in certain cases *y* may relate to persons; but those cases are so rare, that it is not worth while to make an exception to the rule already laid down.

RULE. The pronouns of the third person ought to convey the same idea as the nouns of which they supply the place, and be in the same number and the same gender.

Thus, in speaking of the *rose*, say: *elle a un parfum exquis; aussi est-elle la fleur la plus recherchée*, it has an exquisite perfume, and therefore it is the most sought after of all the flowers; because the pronoun *elle* relates to *rose*, which is feminine and in the singular; and in speaking of several *ladies* replete with amiable qualities, say: *elles ont autant de modestie que de beauté, d'esprit & de grâce*, they have as much modesty as they have beauty, wit and graces; because the pronoun *elles* relates to *dames*, which is feminine and in the plural.

**OBSERVATION.** The pronoun *moi, toi, soi, nous, vous, eux, lui, elle, elles*, sometimes denote the relation of a person to himself. In this case, in order to give a greater degree of energy to the language, we add *même*, self, to those pronouns, as : *il faut de temps en temps rentrer en soi, pour se rendre compte à soi-même*, we ought, now and then, to examine into our minds, that we may reckon with ourselves.

#### EXERCISE.

Look at that magnificent building ; *il unites*  
*Regarder imp. ce superbe il réunit art.*  
 gracefulness to beauty and elegance to simplicity.  
*grâce art. art. art.*  
 Cicero owed every thing to himself : *he rose*  
*devoir ind.-3. il s'élever in-3.*  
 by his own merit to the first dignities of the  
*son propre art. premier f. pl.*  
 state. Ignorance is jealous, presumptuous and vain : *it*  
*art. f. elle*  
 sees difficulties to nothing, is surprised at nothing,  
*ne voit rien ne s'étonner de*  
 and stops at nothing. Let us gather these roses :  
*ne s'arrêter Cueillir imp. ces*  
 heavens ! what a sweet perfume they exhale ! Europe  
*ciel quel \* doux exhale*  
 stretches out her arms to her companions : *she calls*  
*tendre ses compagne pl. appeller*  
 them : in vain they try to reach her. Imitate  
*en vain s'efforcer Imiter imp. art.*  
 nature in your writings : never lose sight of *her* in  
*vos perdre de vue \* imp.*  
 your boldest flights. Never judge from ap-  
*vos grand hardiesse f. pl. juger imp. sur art.*  
 pearances ; they are often deceitful : the wise man  
*trompeur f. pl. sage*  
 examines them and does not decide upon them, till  
*\* se décider d'après que*  
 he has had time to fix his judgment.  
*lorsque art. de son*

#### §. II.

##### POSSESSIVE PRONOUNS.

The *possessive* pronouns are those which denote the possession or property of a thing. When we say : *mon habit*, my coat ; *votre maison*, your house ;

it is the same thing as saying: *l'habit de moi, la maison de vous*. They might with much more propriety, be denominated *adjectives pronominal possessive*.

There are two sorts of possessive pronouns, viz. those that are *always*, and those that are *never* joined to a noun.

Among those that are always joined to a noun, some relate to one person, and others to several persons.

Those that relate only to one person are, for the first, *mon, ma*, in the singular, and *mes*, in the plural, my: for the second, *ton, ta*, in the singular, and *tes*, in the plural, thy; and for the third, *son, sa*, in the singular, and *ses*, in the plural, his or her.

Those that relate to several persons are, for the first, *notre* in the singular, and *nos* in the plural, our: for the second, *votre* in the singular, and *vos* in the plural, your: for the third, *leur* in the singular, and *leurs* in the plural, their.

*Mon, ton, son*, are masculine; *ma, ta, sa*, feminine; and all the rest are of both genders.

OBSERVATION. We have already seen that politeness required that we should say *vous*, instead of *tu*, although we speak but to one person. We ought, in that case, to make use of the corresponding pronoun *votre*, and not *ton*, as: *vous êtes trop appliqué dans votre travail, & trop dissipé dans vos amusemens*; you have too much application in your work, and too much dissipation in your amusements.

RULE. These adjective pronouns always agree in gender and number with the nouns to which they are joined.

#### EXAMPLE.

*Mon père, ma mère, & mes frères, sont à la campagne avec vos amis & leurs enfans.*

My father, mother, and brothers, are in the country with your friends and their children.

EXCEPTION. *Mon, ton, son*, are used in the feminine, before a noun feminine beginning with a vowel or *h* mute; we say: *ton âme*, thy soul. *ton humeur*, thy humour, instead of *ta âme, ta humeur*.

## EXERCISE.

**OBSERVATION.** In English, these adjectives agree with the noun possessing ; but, in French, they are of the same gender and number as the substantive to which they are prefixed.

*My principles, my love of retirement, my taste*  
*principe pl. goût pour art. amour*  
 for every thing that is connected with instruction,  
*tout ce qui tenir ind-1. à art.*  
 and my detestation of all intrigue and all spirit of party,  
*haine pour esprit*  
 every thing has induced me to prefer a life passed  
*porter ind-4. \* art \**  
 in the closet to the active life of the world. Do not think,  
*de \* cabinet 2. 1. croire imp.*  
*my daughter, that thy candour, thy ingenuity, thy*

taste so delicate and so nice, and even thy graces can  
*fin mème 2. 1. pouvoir sub-1.*  
 shelter thee from censure. His wit, his talents,  
*mettre à l'abri art.*  
 his honesty, and even his over-good nature make him be-  
*2. l'enhomie 1. faire ai-*  
 loved and sought after by every body. Our constancy  
*mer inf-1. rechercher de*  
 and our efforts will at last surmount all obsta-  
*\* enfin surmonter ind-7. art.*  
 cles. I do not see any thing that can be reprehensi-  
*rien que on subj-1. reprendre*  
 ble in your conduct and in your connections. Their taste  
*liaison. pl.*  
 for the fantastical, the monstrous and the marvellous, gives  
*bizarre merveilleux donner*  
 to all their compositions, although very fine in themselves,  
*quoique f. elles-mêmes*  
 an air of deformity, which is shocking at first sight.  
*choquer à art*

The pronouns which are never joined to nouns also relate to one person, or to several persons.

Those which relate only to one person are, for the first, *le mien*, masculine, *la mienne*, feminine, in the singular, and *les miens*, masculine, *les miennes*, feminine, in the plural, mine: for the second, *le tien*, masculine, *la tienne*, feminine, in the singular, and *les tiens*, masculine, *les tiennes*, feminine, in the plural, thine: for the third, *le sien*, masculine, *la sienne*,

feminine, in the singular, and *les siens*, masculine, *les siennes*, feminine, in the plural, his or hers.

Those which relate to several persons are, for the first, *le* or *la nôtre*, according to the gender, in the singular, and *les nôtres*, for both genders in the plural, ours; for the second, *le* or *la vôtre*, according to the gender, in the singular, and *les vôtres*, for both genders, in the plural, yours: for the third, *le* or *la leur*, according to the gender, in the singular, and *les leurs*, for both genders, in the plural, theirs.

RULE. These pronouns are never used but when the nouns to which they relate, have been expressed before.

We say: *avez-vous toujours votre cheval? je n'ai plus le mien.* Have you still your horse? I have no longer mine. But we cannot begin writing a letter in these words: *j'ai reçu la vôtre*, I have received yours, because the word *lettre* has not yet been expressed.

#### EXERCISE.

Is it your humour, or hers, that hinders you from living  
*ce* *humour f.* *qui empêcher* *de* *inf.-1.*  
 well together? If it be yours, it is easy for you to remedy  
*ensemble* *si ce* *ind.-1.* *il* *\** *de porter re-*  
 it, by taking a little more upon yourself; if  
*mède* *y en pren.* *inf.-2.*  
 it be hers, redouble your complaisance, attention,  
*redoubler de* *imp.* *\** *pr.*  
 and good proceedings; it is but seldom that this way  
*pr.* *procedé* *rare* *moyen*  
 proves unsuccessful. If my friends had served  
*ne réussir* *subj.-1.* *servir* *ind.-6.*  
 me as well as yours, it is most certain that I should have  
*il* *cond.-2.*  
 succeeded; but yours have been all fire, and mine all ice.  
*réussir* *de* *de glace.*  
 All the pictures which we expected from Rome are  
*tableaux* *pl.* *ind.-2.* *de*  
 arrived; there are some that are a little damaged;  
*il y a* *en qui* *endommager* *inf.-3.*  
 but mine, his, and yours, are in good condition. We know  
*état* *m.*  
 perfectly what are your amusements in town, and I assure  
*quel* *vos* *à* *art.*  
 you we are very far from envying them to you:  
*que* *envier* *inf.-1.* *\**

but, if you knew *ours* in the country, it is most likely  
 ind.-2. *il y a toute appa-*  
 you would not be long in giving the  
*rence que* *tarder cond.-1.* à inf.-1.  
 preference to them. You have opened your heart to  
*ouvrir ind.-4.* \*  
 me with that noble frankness which so well becomes an  
*cette franchise qui* 2. *sied 1. à*  
 honest man : this confidence well deserves *mine*.  
 f. 2. *mériter 1.*

## §. III.

## RELATIVE PRONOUNS.

The *relative* pronouns are those which relate to a noun preceding them. When we say : *l'homme qui joue*, the man who plays, *qui* relates to the substantive *homme*. The word to which *qui* relates is called *antecedent*. In the above example, *l'homme* is the antecedent of the relative *qui*.

Some grammarians give to these pronouns the denomination of *conjunctive*, because being the only ones that do the office of a conjunction, they are the only ones that can be so denominated,

There are six relative pronouns, viz. *qui*, who or which, *que*, whom or which, *lequel*, which, *dont*, whose or of which, *quoi*, what, and *où*, where, whither, &c.

*Qui* and *que* are of both genders and numbers.

RULE. The relative pronouns *qui* and *que* always agree with their antecedents in gender, number and person.

## EXAMPLES.

|                               |                                    |
|-------------------------------|------------------------------------|
| <i>Moi qui suis son fils,</i> | <i>Nous qui étudions,</i>          |
| I who am his son.             | We who study.                      |
| <i>Toi qui es si jeune,</i>   | <i>Vous qui riez,</i>              |
| Thou who art so young,        | You who laugh.                     |
| <i>L'enfant qui joue,</i>     | <i>Les livres qui instruisent,</i> |
| The child who plays.          | The books which instruct.          |

In the first example, *qui* is in the singular, and of the first person, because the pronoun *moi* is in the singular and of the first person. In the second, it is in the singular and the second person, for a similar reason, and, moreover, it is masculine, if it be a boy that is spoken to, and feminine if it be a girl, &c. &c.



It is the same with *que*: l'enfant que je demande, the child whom I ask; la promenade que j'aime, the walk which I like; les hommes que j'estime, the men whom I esteem, &c.

*Lequel* is of both genders, and of both numbers, according to circumstances: *les places auxquelles il aspire*, the places to which he aspires; *les revenus sur lesquels vous comptez*, the incomes upon which you depend.

OBSERVATION. The article *le* is so far united with the word *quel*, that they form together but one and the same word, either in its natural or in its contracted state; we say: *lequel, laquelle, lesquels, lesquelles, duquel, de laquelle, &c. auquel, à laquelle, &c.*

*Dont* is for *de qui*, or *duquel*: l'homme dont (de qui) vous parlez, the man of whom you speak: la Tamise dont (de laquelle) le lit . . . the Thames, the channel of which . . . It is of both genders, and both numbers.

*Quoi* is for *lequel* preceded by a preposition: la chose à quoi (à laquelle) on pense le moins, the thing of which we think the least.

*Où, d'où, par où*, are of both genders, and both numbers, according to circumstances: voilà le but où il tend, that is the end he aims at: c'est une chose d'où dépend le bonheur public, it is a thing upon which public happiness depends: les lieux par où il a passé, the places through which he has passed.

#### EXERCISE.

|                    |   |                    |               |             |
|--------------------|---|--------------------|---------------|-------------|
| I                  | who                                     | did not suspect    | so much       | falsehood,  |
| moi                |   | soupçonner ind.-2. |               | de fausseté |
| cunning, and       | perfidy, in a man whom I loved,         |                    |               |             |
| pr. ruse           | pr.                                     | que                | aimer ind.-2. |             |
| blindly followed   | his counsels.                           | Thou who art       | can-          |             |
| je                 | suivre ind.-3.                          |                    | art.          |             |
| dour and           | innocence itself, do not confide        | too                |               |             |
| art.               | même                                    | se confier imp.    | *             |             |
| lightly.           | The great empire of the Egyptians which |                    |               |             |
| légèrement.        |   |                    |               |             |
| Sesostris founded, | and which was as                        | it were            |               |             |
| fonder ind.-3.     | comme                                   | *                  |               |             |

detached from all the others, was not of long duration.

*détacher de* *durée f.*

What! is it you, my daughter, who would wish that

*Quoi ce fille vouloir cond.-1. que!*

I should love you less? We, who know the value of

*aimer subj.-2.*

time, ought to make a good use of it, instead of wast-

*devoir ind.-1. \* faire en au lieu de inf.-1.*

ing it in idleness and frivolity. The greatest men that

*art. art. inutilité.*

have been the ornament and glory of Greece, Homer,

*art. art. Grèce*

Pythagoras, Plato, even Lycurgus and Solon, those two

*Pythagore même 2 Lycurgue ces*

celebrated legislators, and so many others, went

*législateur tant de aller ind.-3.*

to learn wisdom in Egypt. Every thing in the

*\* apprendre art.*

universe alters and perishes; but the writings which

*s'altérer périr*

genius has dictated shall be immortal. The art of

*dicter inf.-3. pl.*

rendering the bodies sound and robust, which our carelessness

*inf.-1 sain nonchalance*

has made us lose, was well known to the ancients.

*perdre connoître inf.-3. de*

A power which terror and force have founded

*puissance f. art. art. fonder f.*

cannot be of long duration. Persons of a middle

*pouvoir ind.-1. commun 2.*

condition have not the same need of being cautioned

*f. 1. besoin m. inf.-1. précautionner*

against dangers to which elevation and

*inf.-3. art. écueil pl. art. art.*

authority expose those who are destined to govern

*ceux destiner inf.-3. art.*

mankind. The protection on which he relied has

*homme pl. sur compter ind.-2.*

been too weak. The satire which you have mentioned to

*foible dont parler \**

me has not even the merit of malignity. That after

*même art. méchanceté f.*

which the man who wishes for gold, sighs most

*vouloir ind. 1. art. soupirer*

ardently, is to spread that sentiment of benevolence

*ardemment ce de répandre ce bienveillance*

which should unite and bring together all men.

*devoir cond.-1. rapprocher art.*

The only moments in which his soul still opens  
*seul instant pl. où son encore 2. s'ouvrir 1.*  
 to pleasure are those which he devotes to study.  
 art. *ceux qui consacrer art.*

## §. IV.

## ABSOLUTE PRONOUNS.

*Absolute* pronouns are so called, because they never have any relation to an antecedent: they are generally used in an interrogation. These are: *qui, que, quel, quoi, où*.

*Qui* is for *quelle personne*, what person, or *qui est ce qui*, who is it that . . . . *Qui vous a dit cela?* who told you that? that is: *qui est-ce qui vous a dit cela?* or, *quelle personne vous a dit cela?*

*Que* and *quoi*, are for *quelle chose*, what thing: *que (quelle chose) dit-on?* what do they say? *à quoi (à quelle chose) s'occupe-t-on?* what are they about? If they be followed by an adjective, the word *de* is put before that adjective: as, *que dit-on de nouveau?* what news is there? *quoi de plus amusant et de plus instructif?* what more amusing and instructive?

*Quel* always precedes a substantive, with which it agrees in number and gender: it generally expresses admiration: *quelle instabilité dans les choses humaines!* what instability in human affairs!

*Où, d'où, and par où*, are absolute pronouns, when they are at the beginning of a sentence, and stand for the name of a thing, joined to the pronoun *quel*, or when they are for *quoi*, as: *où (en quel lieu) allez-vous?* whither (to what place) are you going? *où (à quoi) aspirez-vous?* where (what) do you aim at? *Par où (par quels lieux) passerez-vous?* where (through which places) shall you pass?

## EXERCISE.

Who will not agree that life has few real pleasures  
*convenir art. peu de 2. 1.*  
 and many dreadful pains? What have you read  
*beaucoup de affreux 2. f-pl. 1. lire ind-4.*  
 in that book, that can have raised in your soul  
*ce qui pouvoir subj.-3. porter*  
 agitation and enthusiasm? At what did you  
 art. art.

And them employed ? *What* have you re-  
*trouver* pl. ind.-4. *occupé* pl. re-  
marked good, beautiful, and sublime in Hesiod, Homer,  
*marquer de* pr. pr.  
Theocritus, and Sophocles ? *What* more brilliant, and at  
*Théocrite* *de*  
the same time more false than the expressions of a man, who  
pr.  
has a great deal of wit, but wants judgment and  
*qui manquer de*  
taste ! *What* more blind than envy or hatred ! *What*  
*aveugle*  
then must have been that extraordinary man (Homer), of  
*donc être* ind.-4. *cet* 2. 1.  
whom seven cities have envied themselves the  
*dont se disputer* ind.-4.  
glory of having given him birth ! *What* gracefulness,  
*avoir* art. *jour.* *grâce*  
*what* delicacy, *what* harmony, *what* colouring, *what* beauti-  
*celoris m.*  
ful lines in Racine ! Whither shall you go, that  
*vers m.* *où* *aller* ind.-7.  
you will not find in the upbraidings of your con-  
*trouver* subj.-1. *remords*  
science, the most terrible enemy of your happiness ?  
*redoutable* 2. 1.

## §. V.

## DEMONSTRATIVE PRONOUNS.

*Demonstrative* pronouns are those which point out, as it were, the objects of which we are speaking. These are : *ce, ci, là, celui-ci, celui-là, ceci, cela*. When we say : *ce livre*, this book, *cette table*, that table, we show a book, a table.

*Ce* joined to a noun, takes both genders, and both numbers. We put *ce* before a masculine substantive singular, beginning with a consonant, or *h* aspirated, as : *ce livre*, this book, *ce héros*, this hero : *cet* before a noun beginning with a vowel, or *h* mute, as : *cet homme*, this man, *cet enfant*, that child : *cette* before a noun feminine, singular, whatever the initial letter may be, as : *cette fierté*, this pride, *cette ame*, that soul, *cette histoire*, this history, *cette haine*, that hatred : and *ces* before plural nouns of both genders : *ces ruses*, these tricks, *ces injustices*, those pieces of injustice, *ces héros*, these heroes.

Of *ce* and the personal pronoun *lui*, we have made the pronoun *celui*, which makes *celle* in the feminine singular; *ceux* in the masculine plural, and *celles* in the feminine plural. It is not a demonstrative pronoun of itself, but only when it is joined to the two following ones.

*Ci* and *là* are real demonstratives, and formerly, *ci* was used by itself; for, we frequently find in Madame de Sevigné's Letters, such expressions as these: *entre-ci et la Pentecôte*, between this and Whitsuntide: but, at present, it is always placed at the end of a noun: *cet homme-ci*, this man. As for *là*, it is used either by itself, or at the end of a word: *cet homme-là*, that man; *il est là*, he is there, that is, *dans ce lieu-là*, in that place. The first denotes the nearest object, and the second the farthest.

*Ci* and *là* joined with *celui*, form the demonstratives *celui-ci*, and *celui-là*, which take both genders and both numbers: *celui-ci plaît*, this pleases; *celui-là captive*, that captivates.

*Ci* and *là* joined to *ce* form the two other demonstratives *ceci* and *cela*, which are used by themselves; but, when they are in opposition, *ceci* denotes the nearest object, and *cela* the farthest: *ceci n'est que risible*, *mais cela me paroit atroce*, this is only laughable, but that seems to me atrocious.

#### EXERCISE.

Nothing is more opposite to *that* true eloquence,  
*ne opposé véritable*  
 whose function it is to ennoble every thing, than the use  
*de ennoblir emploi*  
 of those fine thoughts, and the search after those ideas,  
*recherche de f. pl.*  
 light, thin, without consistency, and which, like a  
*léger délié comme \* art.*  
 leaf of metal beaten, acquire brightness, only by  
*feuille battu ne prendre de art. éclat que en*  
 losing from their solidity. This man has nothing in  
*inf.-2.\* \* art. de*  
 common with *that* hero. The season of one year is, for  
*art.*  
 man, the same as *that* of the preceding year, the same  
*que précédent 2. f. l.*  
 I

as *that* of all ages. The pleasures of the wise resemble  
 art. *ne ressem-*  
 in nothing *those* of a dissipated man. He that suffers  
*bler* à *dissipé* 2. 1. *se lais-*  
 himself to be ruled by his passions must  
*ser* \* *dominer* *devoir* ind.-1.  
 renounce happiness. This scene is calculated to  
 à art. *-ci faire pour*  
 interest all men, and at all times; but *that* cannot  
*intéresser* art. *dans* art. *-là*  
 succeed. The body perishes, the soul is immortal; yet  
*cependant*  
 all the cares are for *that*, while we neglect this. This is  
*tandis que*  
 low and mean, but *that* is grand and sublime.  
*bas rampant*

## INDEFINITE PRONOUNS.

*Indefinite* pronouns are those which denote things in a vague, indeterminate manner.

There are four sorts of indefinite pronouns.

1<sup>o</sup>. Those which are never joined to a substantive, viz. *on*, *quelqu'un*, *quiconque*, *chacun*, *l'un l'autre*, *autrui*, *personne*, *rien*.

*On*, either an abbreviation or a corruption of the word *homme*, denotes a kind of third person indeterminate, and is of very great use in the French language: *on frappe à la porte*, somebody knocks at the door; *on dit*, they say.

OBSERVATION. We put *l'* before *on*, when following *et*, *ou*, *si*, unless that pronoun be followed by *le*, *la*, *les*, as: *on pense et l'on dit tout haut*, people think and say aloud; *le lieu où l'on va*, the place whither they are going: but we ought to say: *et on la lira*, and people will read it.

We observe the same thing before the *c* which has the sound of *q*: *on apprend plus aisément les choses que l'on comprend*, *que celles que l'on ne comprend pas*, we learn more easily what we understand, than what we do not understand.

*Quelqu'un* is used either with or without relation to a noun.

In the first instance, it means *quelque personne*, some person; it never is put in the plural, but when



it is the subject of the sentence, and is only applied to persons, as : *quelqu'un croit-il encore aux revenans ?* does any body still believe in ghosts? *tenir de quelqu'un*, to have of somebody; *nuire à quelqu'un*, to injure somebody; *quelques-uns assurent*, some people affirm. We no longer say : *un quelqu'un*.

In the second instance, that is, when *quelqu'un* is used without any relation to a noun, it takes gender and number, and applies to both persons and things. In this case, it is always followed by a noun or pronoun, preceded by the preposition *de*, as : *quelqu'un de vous*, some one of you; *prétez-moi quelques-unes de ces brochures*, lend me some of those pamphlets.

*Quiconque*, whoever, means *toute personne*, every person : it is of itself masculine singular, and is never said but of persons, as : *quiconque connoît les hommes apprend à s'en défier*, whoever knows mankind, learns to mistrust them : *ce discours s'adresse à quiconque se sent coupable*, this speech is addressed to (meant for) whoever feels himself guilty.

*Chacun*, each, every one, means *chaque personne*, *chaque chose*, each person, or thing, and is used either with or without relation to a noun. In the first instance, it applies only to persons, as : *chacun vit à sa guise*, every one lives according to his own liking; *rendre à chacun ce qui lui est dû*, to give every one his due; we no longer say : *un chacun*.

In the second instance, it applies both to persons and things, and is followed by the preposition *de*, as : *éprouvez séparément chacun de vos amis*, try each of your friends separately : *quel est le prix de chacune de ces médailles ?* what is the price of each of these medals?

*L'un l'autre*, one another, applies both to persons and things : it takes both genders, and both numbers, and requires the article before the two words of which it is composed.

These two words may be used either jointly or separately.

When jointly, they express a reciprocal relation between several persons, or several things. The first is never preceded by a preposition, but the second

may, as : *on doit se secourir l'un l'autre*, we ought to assist one another : *les peuples souffrent presque toujours des guerres que les états se font les uns aux autres*, the people always suffer from the wars which governments are waging against one another.

When used separately, they denote a division, and in this case, they may be preceded by a preposition. *L'un* relates to the person or thing mentioned first, and *l'autre* to the person or thing mentioned last, as : *les passions s'entendent les unes avec les autres ; si l'on se laisse aller aux unes, on attire bientôt les autres*, our passions always go hand in hand with one another ; if we give way to some, we soon bring on the others.

*Autrui*, in general means *les autres*, other people : it only applies to persons, is never joined to an adjective, takes neither gender nor number, and is never used in a sentence without being preceded by a preposition, as : *n'enviez pas le bien d'autrui*, do not covet other people's property : *ne faites pas à autrui, ce que vous ne voudriez pas qu'on vous fît*, do not to others what you would not wish that others should do to you.

*Personne* means either *nul homme*, nobody, or *quelqu'un*, somebody.

When it means *nobody*, it is always either preceded or followed by the negative *ne*, except in cases which denote exclusion, as : *la fierté ne convient à personne*, pride becomes nobody : *personne ne sait s'il est digne d'amour ou de haine*, nobody knows whether he deserves love or hatred. But we say, without a negative : *cette place lui convient mieux qu'à personne*, that place suits him better than any body else.

When it means *somebody*, it is used without a negative in phrases of interrogation or doubt, as : *personne a-t-il jamais conté plus naïvement que la Fontaine ?* did any body (for somebody) ever write a tale with more *naïveté* than la Fontaine ? *Je doute que personne ait mieux peint la nature dans son aimable simplicité, que le sensible Gessner ?* I doubt whether any man ever painted nature in its amiable simplicity better than the sentimental Gessner.

*Rien*, nothing, masculine singular, is used either with or without a negative. When with a negative, it means *nulle chose*, nothing, as: *il ne s'attache à rien de solide*, he applies himself to nothing solid. Without a negative, it means *aucune chose*, any thing, or *quelque chose*, something, as: *je doute que rien soit plus propre à faire impression, que, &c.* I doubt whether any thing be more fit to make an impression, than, &c.

It always requires *de* before the adjective that follows it.

## EXERCISE.

One cannot read Telemachus, without becoming  
*On* art. *Télémaque* *devenir* inf.-1.  
 better; we there find every where an amiable philoso-  
*meilleur on y trouver par-tout doux*  
 phy, noble and elevated sentiments: we there find in  
 pr-art. 2. 3. 1. *voir à*  
 every line the effusions of a noble soul, and ad-  
*chaque ligne épanchement beau on*  
 mire precepts calculated to operate the happiness of  
 pr-art. *propre faire*  
 the world. Can anybody be still ignorant that it is from  
 cond.-1. *ignorer*  
 the earliest infancy that we ought to form the mind,  
*tendre on devoir* ind.-1. \*  
 the heart and the taste? Whoever has studied the principles  
 of an art or science, knows that it is only by length  
 pr-adj. *savoir ne que à la longue*  
 of time and by deep reflections, that he can succeed  
 \* pr. *profond* f. pl. *on* \* *parvenir*  
 in making them his own. Every one  
 ind.-1. *à se rendre* inf.-1. \* *propre* pl.  
 should, for the sake of his own happiness, listen  
*devoir* cond.-1. \* \* *ne écouter*  
 only to the voice of reason and truth. Examine  
*que* \* art. art. *examiner* imp.  
 with the greatest care every one of these engravings. All  
*gravure* f. pl. 1  
 our author's episodes are connected, and so art-  
 art. 2. 5. 6. pr. 4. *épisodes* 3. *continu* *ha-*  
 fully interwoven into each other, that the former  
*bilement enclavé dans premier*  
 brings on that which follows. The passions which belong  
*amener* \* *suit.* *appartenir*

to tragedy, are terror and pity: those which  
 art. art. art.  
 agree with epopœa are admiration and love:  
*convenir à* art. art. art.  
*in one*, the actors speak; *in the other*, the poet makes the  
 narration. To most men the evils of others are but  
*Pour la plupart de* *autrui ne que*  
 a dream. An egotist loves nobody, not even his own chil-  
 \* *égoïste*  
 dren: in the whole universe, he sees nobody but himself.  
 \* *ne* \* *que lui seul*  
 He was, more than any body else, worthy of the confidence  
 ind.-2.  
 with which the king honours him. Did any body ever  
*dont* \* *con-*  
 paint nature with more majesty than Buffon? There  
 ind.-4 \* *y*  
 was nothing but grandeur in the designs and  
*avoir* ind.-2. *que de grand* art.  
 works of the Egyptians. I doubt whether there is any  
*que être subj.-1. rien*  
 thing better calculated to raise the soul than the contempla-  
*plus propre élever*  
 tion of the wonders of nature.  
*merveille pl.*

OBSERVATION. Mr. du Marsais observes, that, after *rien, quelque chose, quoi que ce soit, &c.* we ought to put the preposition *de*, because, in that case, the adjective is used substantively, and that we only put the preposition *de*, because the adjective that becomes a substantive, is taken in a qualifying, and not in an individual sense.

2°. The indeterminate pronouns, which are always joined to nouns, are: *quelque, chaque, quelconque, certain*. These words should not have been classed among the pronouns; for, they are real adjectives: *quelques personnes*, some persons; *chaque peuple*, each people; *raison quelconque*, reason whatever; *certain auteur*, a certain author; we also say: *un certain auteur*.

Some enlightened people. among the Egyptians, pre-  
*éclairé* 2. *esprit pl. parmi* *con-*  
 served the idea of a First Being, whose attributes  
*servir* ind.-2. *être* art. *attribut*

they represented under various symbols: this is  
 pl. 3. 1. *représenter* 2. *sous différent* *c'est ce que*  
 proved by the following inscription upon a temple:  
*prouver ind.-1.\* cette \* de*  
 I am all that has been, is, and shall be: no mortal ever  
*ce qui*  
 removed the veil that covers me. Every nation has  
*lever ind.-4. couvrir peuple*  
 in its turn shone on the theatre of the world. There is no  
*à briller scène*  
 reason whatever that can bring him to it.  
*pouvoir subj.-1. déterminer y.*  
 Some figures appear monstrous and deformed, considered  
*difforme*  
 separately, or too near; but if they are put in their proper  
*de trop près on les mettre \**  
 light and place, the true point of view restores their  
*jour pr. vue leur rendre \**  
 beauty and grace. A certain author, whose name I  
 art. *art* art. 2.  
 do not recollect, contends that an Egyptian colony was esta-  
*se rappeler 1. prétendre 2. 1. s'éta-*  
 blished in China, towards the year 1122 before  
*blir ind.-3. à art. vers an avant*  
 Christ, and transported thither the history of Egypt, which  
*J. C. transporter y*  
 was ingrafted on the true Chinese history.  
*enter Chinois 2. 1.*

3°. Those which are sometimes joined to nouns and sometimes not, are *nul*, *aucun*, *pas un*, *autre*, *l'un et l'autre*, *même*, *tel*, *plusieurs*, *tout*. When joined to nouns they are adjectives, otherwise, they are pronouns.

*Nul*, *aucun*, *pas un*, none, not one, denote exclusion: they have nearly the same signification; yet they are not used indiscriminately one for the other. *Nul* and *pas un* are always accompanied by a negative; but not *aucun*, in interrogations, or when a doubt is expressed.

*Nul*. *Nul ne sait s'il est digne d'amour ou de haine*, nobody knows whether he is deserving of love or of hatred: *nulle vérité dans ce tableau*, (there is) no truth in that picture.

*Aucun*, none, is obsolete in the singular, when it is not joined to a noun, and used in the plural only



in the *marotic* style: *il ne se rend à aucun raison*, he will yield to no kind of reasoning.

Observe, that it is now better to say: *ne se rendre à aucune raison*, than *à nulle raisen*.

*Pas un*, not one, is but seldom used, except in a familiar style, or in proverbial expressions, as: *pas un n'y croit*, not one will believe it; *il est aussi savant que pas un*, he is as learned as not one.

*Nul*, *aucun*, *pas un*, when joined to substantives, take the feminine gender, but are never used in the plural. Racine committed a fault in saying *aucuns monstres*.

Those three pronouns are followed by the preposition *de*, as, *nul de vous*, none of you; *aucune de ces brochures*, none of these pamphlets; *pas un de ces tableaux*, not one of those pictures.

*Autre*, other, pronoun: *un autre pourroit-il vous être plus utile?* could any other be more useful to you? *demandez à un autre?* ask of another? Adjective: *les anciens ne croyoient pas à la réalité d'un autre monde*, the ancients did not believe in the reality of another world.

*L'un et l'autre*, both, denote the assemblage of several persons or things, and take both genders and both numbers. *L'un et l'autre le pensent ainsi*, both think it so: *il est très rare qu'on se serve également bien de l'une et de l'autre main*, we seldom see a person use both hands equally well.

*Même*, same, is used with both genders and both numbers: as a pronoun, it denotes *identity*, that is, that the person, or thing, spoken of, is the same that has already been mentioned, as: *le même m'est venu voir*, the same man is come to see me.

*Tel*, such, pronoun, is put for a person one wishes to denote in an indeterminate manner, or for *celui*, he, as: *l'orage tombera sur tel qui n'y pense pas*, the lightning will strike him who least suspects it: *tel sème qui souvent ne recueille rien*, such sow that often reap nothing. Adjective, it expresses the comparison of a person or thing, but without saying in what that person or thing is compared, as: *un homme tel*



*que vous est fait pour les grandes choses*, a man like you, or, such a man as you, is born for great things.

*Plusieurs*, many, several, pronoun, applies to persons only, and denotes an indeterminate number, as: *plusieurs sont trompés en voulant tromper les autres*, many are deceived in wishing to deceive others. Adjective, it applies both to persons and things, as: *plusieurs officiers*, several officers: *plusieurs arbres*, many trees.

*Tout*, all, every, pronoun, means every thing, as: *tout disparaît devant Dieu*, every thing vanishes before God. Adjective, it has two different meanings: either denoting the *generality*, or *the whole extent* of a thing; or, being put for *chaque*, each. In the first instance, it requires the article betwixt it and the noun, as: *tous les hommes*, all men: *toute la famille*, the whole family. In the second, it rejects the article, and always remains in the singular, as: *tout homme est sujet à la mort*, every man is doomed to die.

## EXERCISE.

*None* likes to see himself as he is. *No* expression, *ne*  
*aimer* *tel que*  
*truth* of design and colouring, no strokes of genius in that great  
*trait*  
 work. He is so ignorant, and, at the same time, so obstinate,  
 that he will not be convinced by any reasoning. *None*  
*se rendre à* *raisonnement*.  
 of his works will be handed down to posterity. Would  
*\* passer* *art*.  
*any other* have been so self-conceited as to think  
*avoir de l'amour-propre* cond.-2. *assez \**  
 that his own opinion could balance the public  
*particulier* *f. pouvoir subj.-2.* 2.  
 one? Reason and faith equally demonstrate  
*opinion* 1. *art.* *art.* *également démontrer*  
 that we have been created for another life, of which this is  
 only a shadow. *Both* relate the same story,  
*ne que \** *art.* *ombre* *rapporter* *fait*  
 though *neither* of them believes it to be true. *Both*  
*ni ni \** *ne penser que subj.-1.* 2.  
 those means appear to me chimerical. Does he always  
 1. *moyen paroître \**

maintain the *same* principles? Yes, they are absolutely the *soutenir* *ce absolument*

*same.* Such a conduct is inexplicable. Many, by endeavour-  
2. 1. *en s'efforcer*

ing! to injure others, injure themselves more  
inf.-2. *nuire à se nuire à eux-mêmes*

than they think. Several philosophers are justly ac-  
*ne on justement re-*

cused of having kept truth captive.

*procher à inf.-1. tenu art.*

4°. Those which are followed by *que*, which are:  
*qui que ce soit, quoi que ce soit, quoi que, quelque que,*  
*quel que, tout que, &c.* These pronouns evidently  
partake of the nature of conjunctions.

*Qui que ce soit*, whoever, always masculine singular, applies only to persons, and is used either with or without a negative. With a negative, it means *personne*, nobody, as: *il n'aime qui que ce soit*, he loves nobody whatever. Without a negative, it means, *quelque personne que ce soit*, what person soever, as: *qui que ce soit qui vienne, dites que je n'y suis pas*, whoever comes, say I am not at home.

*Quoi que ce soit*, whatever, always masculine singular, relates to things only. With a negative, it means *rien*, nothing, as: *sans application, on ne peut exceller en quoi que ce soit*, without application, one cannot excel in any thing. Without a negative, it means, *quelque chose que ce soit*, what thing soever, as: *quoi que ce soit qui lui arrive, il est toujours le même*, whatever may happen to him, he is always the same.

*Quoi que*, always masculine singular, relates only to things, and means, *quelque chose que*, which it is often better to use instead of *quoi que*: *quoi que vous fassiez, vous ne le ferez pas revenir de ses préjugés*, whatever you do, you will never make him get over his prejudices.

*Quelque que* is either joined to a substantive alone, or accompanied by an adjective, either before or after, and then it means *quel que soit le . . que*, as: *quelques richesses que vous ayez*, whatever riches you may have: *quelques belles actions que vous fassiez*, what-

ever fine actions you may do. Or it is joined to an adjective separated from its substantive, and then it means, *à quelque point que*, to what degree soever, as : *ces actions quelque belles qu'on les suppose*, &c. Those actions, however fine, or how fine soever, they may be supposed, &c.

*Quel que* has the same meaning as *quelque que*, joined to a substantive : it applies both to persons and things, and takes gender and number, as : *les hommes, quels qu'ils soient*, men, whatever they may be : *quelles que soient les offres d'un ennemi*, whatever an enemy's offers may be.

Observe, that *quelque que*, and *quel que*, are not used indiscriminately one for another, as will be seen in Chap. X.

*Tel que*, such as, serves to express comparison, as : *on craint de se voir tel qu'on est*, we are afraid of seeing ourselves such as we really are.

*Tout que*. *Tout sage qu'il est*, however wise he may be, for all he is wise, though he is wise, for all his wisdom, &c.

#### EXERCISE.

Passenger, *whoever thou art*, contemplate with a re-  
*Passant, contempler imp.*  
 ligious respect this monument erected by gratitude ;  
 2 1 *élever inf-3. art.*  
 it is the tomb of a just and beneficent man. How  
*ce tombeau 2 bienfaisant 3. 1 Comment*  
 will you have any body to love him ? He has no  
*vouloir ind-1. que on \* subj-1. avoir*  
 regard for any body whatever. Whatever he may  
*des égards (pas is not expressed)*  
 do or say, he finds it very difficult to destroy pre-  
*faire sub-1. dire avoir \* de la peine détruire (des)*  
 judices so deeply rooted. A mind vain, presumptuous,  
*profondément enraciner*  
 and inconsistent, will never succeed in any thing whatever.  
*sans consistance réussir en*  
*Whatever* a frivolous world may think of you, never  
 2 1 *pouvoir subj-1*  
 swerve from the path of truth and virtue.  
*se détourner de art. route art. pr- art.*  
 About *quelque que*, see Chap. X

The man who descends into himself only to perceive  
*ne rentrer en* *que pour y démêler*  
 his own defects, and correct them, likes to see himself as  
*corriger* *se voir*  
 he is.

About *tout que*, see Chap. X.

## C H A P. V.

### OF THE VERB.

The *verb* is a word the chief use of which is to express affirmation. When we say : *la vertu est aimable*, virtue is amiable, we affirm that the quality *aimable* belongs to *la vertu*. Likewise, when we say : *le vice n'est point aimable*, vice is not amiable, we affirm that the quality *aimable* does not belong to *le vice* : the verb *est* expresses that affirmation.

OBSERVATION.—Every verb, to denote affirmation, must have a *subject* and an *attribute*. The subject is that of which something is affirmed, and, in French, it ought always to be expressed. The attribute is that which is affirmed of the subject. The attribute is included in the verb ; except *être*, to be, when it does not mean to exist : *j'aime*, I love, is for *je suis aimant*, I am loving.

We know a verb, in French, when we can add to it these pronouns, *je*, *tu*, *il* or *elle*, *nous*, *vous*, *ils* or *elles*, as :

|   |               |                     |           |
|---|---------------|---------------------|-----------|
| <i>Je lis,</i>  | I read.       | <i>Nous lisons,</i> | We read.  |
| <i>Tu lis,</i>  | Thou readest. | <i>Vous lisez,</i>  | You read. |
| <i>Il, or elle lit,</i> He, or she reads. <i>Ils, or elles lisent,</i> They read. |               |                     |           |

We reckon five sorts of verbs, viz : the active, passive, neuter, reflected, and impersonal.

The verb *active* is that after which we may put *quelqu'un*, or *quelque chose* : *aimer*, to love, is an active verb, because we may say : *aimer Dieu*, to love God ; *aimer l'étude*, to love study.

The word which follows the verb *active* is called the government or regimen of that verb, and we know this regimen by asking the question : *qu'est ce que ?* what is it ? Example : *qu'est-ce que j'aime ?* What do I love ? Answer : *Dieu*, God. *Dieu*, therefore, is the regimen of the verb *j'aime*.

The

The verb *passive* is that which is formed of the active, by making its regimen the subject of the passive, and adding *de* or *par* after the verb, as : *je suis aimé de mon père*, I am loved by my father.

The verb *neuter* is that after which we cannot put *quelqu'un*, or *quelque chose*. *Dormir*, to sleep, *languir*, to pine, are neuter, because we cannot say : *dormir quelqu'un*, to sleep somebody, *languir quelque chose*, to pine something.

The verb *reflected* is that which is conjugated through all its tenses with two pronouns of the same person. *Se repentir*, to repent, is a reflected verb, because we conjugate it thus :

|                     |                |                            |              |
|---------------------|----------------|----------------------------|--------------|
| <i>Je me repens</i> | I repent,      | <i>Nous nous repentons</i> | We repent,   |
| <i>Tu te repens</i> | Thou repentest | <i>Vous vous repentez</i>  | You repent,  |
| <i>Il se repent</i> | He repents,    | <i>Ils se repentent</i>    | They repent. |

The verb *impersonal* is that which is never used but in the third person singular. *Pleuvoir*, to rain, is impersonal, because it has only the third person, through all its tenses : *il pleut*, it rains ; *il pleuvoit*, it did rain, &c.

The attainment of the French language would be attended with less difficulty, if all the verbs were regular ; but it is far otherwise ; for, some are irregular, and others defective. *Regular* verbs are those which through all their tenses, have terminations conformable to those of the verb which serves them as a model. *Irregular* verbs are those to which the terminations of the verb serving as a model do not conform through all its tenses ; and *defective* verbs are those which are wanting in certain tenses or persons, which custom does not admit.

The terminations of verbs vary according to the different *persons*, *numbers*, *tenses* and *moods*.

We have already seen that there are three persons and two numbers. The first person is marked by *je*, I, in the singular, and *nous*, we, in the plural : the second by *tu*, thou, in the singular, and *vous*, ye, or you, in the plural : and the third by *il*, he, or *elle*, she, in the singular, and *ils*, or *elles*, they, in the

plural. All substantives, either common or proper, are in the third person.

There are three tenses, viz. the *present*, denoting that the thing is, or is doing, at the time it is mentioned, as : *je lis*, I read: the *past*, or *preterit*, denoting that the thing has been done, as : *j'ai lu*, I have read: the *future*, denoting that the thing will be done, as : *je lirai*, I shall read. But these tenses are subdivided into others, so that we have several preterit, and several future tenses.

There are five moods, or ways of expressing affirmation, in the French verbs.

1°. The *Indicative*, when the different tenses are expressed, with plain simple affirmation.

2°. The *Conditional*, when the affirmation is expressed, with a dependance upon some condition.

3°. The *Imperative*, when, besides the affirmation, we express the act of commanding, exhorting or requesting.

4°. The *Subjunctive*, when we express the affirmation, with a dependance upon something before mentioned.

5°. The *Infinitive*, when the affirmation is expressed in an indefinite manner, without either number or person.

#### OF CONJUGATIONS.

To *conjugate* a verb is to recite its different moods with all their tenses, numbers and persons.

We have four conjugations, which are distinguished by the termination of the present of the infinitive. The 1st. has the infinitive in *er*, *aimer*, to love : the 2d. in *ir*, *finir*, to finish : the 3d. in *oir*, *recevoir*, to receive : and the 4th in *re*, *rendre*, to render.

We have also two *auxiliary* verbs, viz. *avoir*, to have, and *être*, to be, so called, because they serve to conjugate all the others : they ought, therefore, to be known well, before we give the models of the different conjugations.



## CONJUGATION OF THE AUXILIARY VERBS,

*Avoir, To have.*

## INDICATIVE.

*Present.*

|                          |                |
|--------------------------|----------------|
| <i>J'ai</i>              | I have         |
| <i>Tu as</i>             | Thou hast      |
| <i>Il, or elle a</i>     | He, or she has |
| <i>Nous avons</i>        | We have        |
| <i>Vous avez</i>         | You have       |
| <i>Ils, or elles ont</i> | They have.     |

*Imperfect.*

|                     |                    |
|---------------------|--------------------|
| <i>J'avois</i>      | I had, or did have |
| <i>Tu avois</i>     | Thou hadst         |
| <i>Il avoit</i>     | He had             |
| <i>Nous avions</i>  | We had             |
| <i>Vous aviez</i>   | You had            |
| <i>Ils avoient.</i> | They had.          |

*Preterit definite.*

|                   |            |
|-------------------|------------|
| <i>J'eus</i>      | I had      |
| <i>Tu eus</i>     | Thou hadst |
| <i>Il eut</i>     | He had     |
| <i>Nous eûmes</i> | We had     |
| <i>Vous eûtes</i> | You had    |
| <i>Ils eurent</i> | They had.  |

*Preterit indefinite.*

|                      |                |
|----------------------|----------------|
| <i>J'ai eu</i>       | I have had     |
| <i>Tu as eu</i>      | Thou hast had  |
| <i>Il a eu</i>       | He has had     |
| <i>Nous avons eu</i> | We have had    |
| <i>Vous avez eu</i>  | You have had   |
| <i>Ils ont eu</i>    | They have had. |

*Preterit anterior.*

|                  |                |
|------------------|----------------|
| <i>J'eus eu</i>  | I had had      |
| <i>Tu eus eu</i> | Thou hadst had |
| <i>Il eut eu</i> | He had had     |

*Nous eûmes eu*  
*Vous eûtes eu*  
*Ils eurent eu*

We had had  
 You had had  
 They had had.

*Pluperfect.*

*J'avois eu*  
*Tu avois eu*  
*Il avoit eu*  
*Nous avions eu*  
*Vous aviez eu*  
*Ils avoient eu*

I had had  
 Thou hadst had  
 He had had  
 We had had  
 You had had  
 They had had.

*Future absolute.*

*J'aurai*  
*Tu auras*  
*Il aura*  
*Nous aurons*  
*Vous aurez*  
*Ils auront*

I shall have  
 Thou shalt have  
 He shall have  
 We shall have  
 You shall have  
 They shall have.

*Future past.*

*J'aurai eu*  
*Tu auras eu*  
*Il aura eu*  
*Nous aurons eu*  
*Vous aurez eu*  
*Ils auront eu*

I shall have had  
 Thou shalt have had  
 He shall have had  
 We shall have had  
 You shall have had  
 They shall have had.

## CONDITIONAL.

*Present.*

*J'aurois*  
*Tu aurois*  
*Il auroit*  
*Nous aurions*  
*Vous auriez*  
*Ils auroient*

I should, could or would  
 Thou shouldst have [have  
 He should have  
 We should have  
 You should have  
 They should have

*Past.*

*J'aurais, or j'eusse eu*  
*Tu aurois, or eusses eu*  
*Il auroit, or eût eu*  
*Nous aurions, or eussions eu*  
*Vous auriez, or eussiez eu*  
*Ils auroient, or eussent eu*

I should have had  
 Thou shouldst have had  
 He should have had  
 We should have had  
 You should have had  
 They should have had

OBSERVATION. All second persons singular end with an s. *ex. j.*

## IMPERATIVE.

|                     |               |
|---------------------|---------------|
| <i>Aie</i>          | Have (thou)   |
| <i>Qu'il ait</i>    | Let him have  |
| <i>Ayons</i>        | Let us have   |
| <i>Ayez</i>         | Have (ye)     |
| <i>Qu'ils aient</i> | Let them have |

OBSERVATION. The imperative has no first person singular.

## SUBJUNCTIVE.

*Present.*

|                       |                         |
|-----------------------|-------------------------|
| <i>Que j'aie</i>      | That I have or may have |
| <i>Que tu aies</i>    | That thou mayst have    |
| <i>Qu'il ait</i>      | That he may have        |
| <i>Que nous ayons</i> | That we may have        |
| <i>Que vous ayez</i>  | That you may have       |
| <i>Qu'ils aient</i>   | That they may have      |

*Imperfect.*

|                          |                           |
|--------------------------|---------------------------|
| <i>Que j'eusse</i>       | That I had, or might have |
| <i>Que tu eusses</i>     | That thou mightst have    |
| <i>Qu'il eût</i>         | That he might have        |
| <i>Que nous eussions</i> | That we might have        |
| <i>Que vous eussiez</i>  | That you might have       |
| <i>Qu'ils eussent</i>    | That they might have      |

*Preterit.*

|                          |                          |
|--------------------------|--------------------------|
| <i>Que j'aie eu</i>      | That I may have had      |
| <i>Que tu aies eu</i>    | That thou mayst have had |
| <i>Qu'il ait eu</i>      | That he may have had     |
| <i>Que nous ayons eu</i> | That we may have had     |
| <i>Que vous ayez eu</i>  | That you may have had.   |
| <i>Qu'ils aient eu</i>   | That they may have had.  |

*Pluperfect.*

|                             |                            |
|-----------------------------|----------------------------|
| <i>Que j'eusse eu</i>       | That I might have had      |
| <i>Que tu eusses eu</i>     | That thou mightst have had |
| <i>Qu'il eût eu</i>         | That he might have had     |
| <i>Que nous eussions eu</i> | That we might have had     |
| <i>Que vous eussiez eu</i>  | That you might have had    |
| <i>Qu'ils eussent eu</i>    | That they might have had.  |

OBSERVATION. The subjunctive is always preceded by *que*.

## INFINITIVE.

*Present.*

*Avoir* To have

*Past.*

*Avoir eu* To have had.

*Participle present.*

*Ayant* Having.

*Participle past.*

*Eu* Had.

*Ayant eu* Having had.

*Participle future.*

*Devant avoir* Being to have

The auxiliary verb *avoir* serves not only to conjugate itself, in the compound tenses, but also to conjugate the compound tenses of the verb *être*, the active, the impersonal, and almost all the neuter verbs.

## EXERCISE.

OBSERVATION I. As every teacher who wishes to forward the progress of his pupils ought first to make them learn perfectly the two auxiliary verbs, we have taken care to give exercises extremely simple, but nevertheless calculated to put a great quantity of words in their memory, and to shew them the mechanism of the French construction. The teacher must content himself with observing to the pupil, that, in the following exercises, he is to put between the auxiliary and the substantive, *des*, if that substantive be in the plural; *du*, if it be in the masculine singular, and beginning with a consonant; *de la*, if it be in the feminine singular and beginning with a consonant; and *de l'*, if it be in the singular, and beginning with a vowel.

## INDICATIVE.

PRESENT. I have books. Thou hast friends He

*livre* pl.

*ami* pl.

has honesty.

She has sweetness.

We have

*bonheur* h. m. u.

*douceur* f.

credit. You have riches. They have virtues.  
 m. *richesse*. pl. m. *vertu*. pl.  
 They have modesty.  
 f. *modestie*.

2. IMPERFECT. I had ambition. Thou hadst  
 f.  
 wealth. He had sincerity. She had graces. We  
*bien*. m. *sincérité*. f. pl.  
 had oranges. You had pears. They had apples.  
 pl. *poire*. pl. m. *pomme*. pl.  
 They had lemons.  
 f. *citron*. pl.

3. PRETERIT DEFINITE. I had plums. Thou  
*prune*. pl.  
 hadst cherries. He had strawberries. She had  
*cerise*. pl. *fraise*. pl.  
 pine-apples. We had almonds. You had goose-  
*ananas*. pl. *amande*. pl. *gro-*  
 berries. They had raspberries. They had  
*scille*. pl. m. *framboise*. pl. f.  
 grapes.  
*raisin*. s-m.

4. PRETERIT INDEFINITE. I have had pleasure.  
*plaisir*  
 Thou hast had gold. He has had patience. She  
 or. m. f.  
 has had beauty. We have had honours. You have  
*beauté*. f. *honneur*. pl.  
 had friendship. They have had sentiments. They  
*amitié*. f. m. *sentiment*. pl. f.  
 have had sensibility.  
*sensibilité*. f.

OBSERVATION II. In the following exercises, we have added an adjective to the substantive; upon which the pupil ought to be told that he is to make no change to the preceding observation, if the adjective be placed after the substantive; but, if it be placed before, then he is only to make use of *de*, when the adjective begins with a consonant, and *d'*, when it begins with a vowel. We shall subjoin the figure 2 to the adjective, when it is to be placed after the substantive. The pupil ought to be told also that the adjective must agree in gender and number with the substantive, that the feminine of adjectives is formed by the addition of *e* mute, when it has not this termi-

nation, and that the plural is formed by the addition of *s* to the singular.

5. PRETERIT ANTERIOR. I had had fine clothes. *superbe habit. pl.*  
 Thou hadst had great riches. He had had excellent  
*grand f-pl.*  
 fruit. We had had good pens. You had had cruel  
*pl. bon plume. f-pl.*  
 moments. They had had immense treasures.  
*m-pl. trésor. pl.*

6. PLUPERFECT. I had had good paper. Thou  
*papier. m.*  
 hadst had very black ink. She had had uncommon  
*fort noir 2. encre 1. f. rare 2.*  
 graces. We had had good proceedings. You  
*pl. 1. procédé pl-m.*  
 had had honest proceedings. They had had charming  
*honnête 2. pl. 1. charmant*  
 flowers.  
*fleur. pl-f.*

7. FUTURE ABSOLUTE. I shall have very ripe grapes-  
*bien mûr 2. 1.*  
 Thou shalt have then exquisite figs. He shall have  
*donc exquis 2. figue pl-f. 1.*  
 succulent peaches. We shall have good tea, and excel-  
*2. pêche. pl-f. 1. thé*  
 lent coffee. You shall have fine roses. They  
*café. rose pl-f.*  
 shall have ready money.  
*compliant 2. argent. m-1.*

8. FUTURE ANTERIOR. I shall have had wise coun-  
*sage con-*  
 sels. Thou shalt have had ridiculous ideas. She  
*seil pl. ridicule 2. idée 1.*  
 will have had poignant griefs. We shall have had  
*cuisant 2. chagrin pl-m. 1.*  
 true and real pleasures. You will have had  
*vrai 2. réel 3. 1.*  
 unavailing cares. They will have had horrid pains.  
*inutile 2. soin pl. 1. horrible 2. peine pl-f. 1.*

#### CONDITIONAL.

OBSERVATION III. In the following exercises, the substantive sometimes will, sometimes will not be accompanied by an adjective. The pupil must be told, that, when the verb is followed by several substantives, each of these is to be preceded by the words agreeing with it. Another very important observation to



be made is, that the English auxiliaries, *should, would, and could*, of the conditional, and *may and might*, of the subjunctive, are not to be considered as essentially and necessarily appertaining to those tenses, so that *I should have*, or *I might have*, ought always to be translated by *j'aurois* and *j'eusse*, and *vice versâ*. It will be seen hereafter that it is not so; but, at present, we shall use those auxiliaries, merely to indicate what tense the exercise is on.

PRESENT. I should have studious pupils. Thou  
*appliqué 2. élève pl-m. 1.*  
 shouldst have precious engravings. He would have  
*précieux gravure pl-f.*  
 pictures and looking-glasses. We should have  
*tableau pl. miroir pl.*  
 repose and glory. You would have pretty playthings.  
*repos m. gloire f. joli joujou. pl-m.*  
 They should have pleasures and fine days.  
*pl. beau jour. pl-m.*

PAST. I should have had formidable rivals. Thou  
*redoutable 2. pl-m. 1.*  
 wouldst have had powerful enemies. He should have  
*puissant 2. ennemi pl-m. 1.*  
 had just superiors. We would have had silver.  
*juste 2. supérieur pl-m. 1. argent. m.*  
 You would have had fortune, honors and friends.  
*f. pl. pl.*  
 They would have had experience and knowledge.  
*f. savoir. m.*

#### IMPERATIVE.

Have complaisance, regard and politeness. Let  
*f. égard pl. honnêteté f.*  
 him have success. Let us have courage and firmness.  
*succès m. m. fermeté f.*  
 Have magnanimity. Let them have manners and  
*magnanimité. f. mœurs pl.*  
 conduct.  
*conduite. f.*

#### SUBJUNCTIVE.

OBSERVATION IV. In the following exercises, the learner must be told that *a* or *an* is to be rendered by *un* or *une*, according to the gender of the substantive.

PRESENT. That I may have a tender friend. That thou  
*tendre m.*  
 mayst have a good watch. That he may have rich presents.  
*montre f. présent pl.*  
 That we may have fine weather. That you may have  
*un temps m.*

delightful days. That they may have a good master, and  
*délicieux* 2 pl. 1. *maître* m.  
 gratitude.  
*reconnoissance* f.

IMPERFECT. That I might have a sword, a musket,  
*épée* f. *fusil* m.  
 and pistols. That thou mightst have a knife, a spoon,  
*pistolet* pl. m. *couteau* m. *cuiller* f.  
 and a fork. That he might have a penknife, pencils,  
*fourchette* f. *canif* m. *pinceau* pl. m.  
 and good models. That we might have a coach, a good  
*modèle* pl. m. *carrosse* m.  
 house, and furniture simple but elegant. That you  
*maison* f. *meuble* pl. m. *mais*  
 might have health and great consideration. That they  
*santé* f. *un* f.  
 might have rich vassals.  
*vassal* pl. m.

PRETERIT. That I may have had tulips, roses, and  
*tulipe* pl. pl.  
 ranunculuses. That thou mayst have had a good horse and a  
*renoncule* pl. *cheval* m.  
 fine dog. That he may have had enlightened judges. That  
*chien* *éclairé* 2. *juge* pl. m. 1.  
 we may have had snow, rain, and wind. That you may  
*neige* f. *pluie* f. *vent* m.  
 have had a great dining-room, a beautiful drawing-  
*salle à manger* f. *superbe* *sallon* de  
 room, a pretty dressing-room, and a charming  
*compagnie* m. *joli* *cabinet de toilette* m.  
 bed-room. That they may have had vast possessions,  
*chambre à coucher* f. *vaste* pl. f.  
 fine meadows and delightful groves.  
*prairie* pl. f. 2. *bois* pl. m. 1.

PLUPERFECT. That I might have had friendship. That  
 thou mightst have had gloves, boots and horses. That  
*gant* pl. *botte* pl. pl.  
 he might have had zealous and faithful servants. That  
*zélé* *fidèle* *domestique* pl. m.  
 we might have had warm friends. That you might have  
*chaud* 2 pl. m. 1  
 had fine clothes, precious jewels and magnificent furniture.  
*bijou* pl. *magnifique* 2. I.  
 That they might have had greatness of soul and pity.  
*grandeur* *ame* *pitié*

OBSERVATION V. When the pupil has gone  
 through the preceding exercises. he must be made to  
 go over again through those of the indicative.

1°. With a negative, telling him to put only *de* or *d'* before the substantive, according as it begins with a consonant or a vowel ; likewise to put *ne* between the personal pronoun and the verb, and *pas* or *point* after the verb, in the simple tenses, or between the verb and the participle in the compound tenses.

|  |  |
|--|--|
| I have no books.                       | <i>J'en'ai pas de livres.</i>                  |
| Thou hadst no wealth.                  | <i>Tu n'avois pas de bien.</i>                 |
| She had no honesty.                    | <i>Elle n'eut pas d'honnêteté.</i>             |
| We have had no friendship.             | <i>Nous n'avons pas eu d'amitié.</i>           |
| You had not had powerful friends.      | <i>Vous n'aviez pas eu de puissans amis.</i>   |
| They will not have formidable enemies. | <i>Ils n'auront pas d'ennemis redoutables.</i> |

2°. With interrogation and affirmatively, observing that, to form the interrogation, he is to put the personal pronoun after the verb, in the simple tenses, and between the verb and the participle, in the compound tenses, joining them with a hyphen (-) ; and that, when the verb ends with a vowel, he is to put between the verb and the pronoun a *t*, preceded and followed by a hyphen, thus, *-t-*, and that for the rest he ought to attend to what has been said in the observations upon this mood.

|                                |   |
|--------------------------------|---|
| Have I books ?                 | <i>Ai-je des livres ?</i>               |
| Hadst thou wealth ?            | <i>Avois-tu du bien ?</i>               |
| Had she honesty ?              | <i>Eut-elle de l'honnêteté ?</i>        |
| Have we had good counsels ?    | <i>Avons-nous eu de bons conseils ?</i> |
| Had you had prudence ?         | <i>Aviez-vous eu de la prudence ?</i>   |
| Will he have money ?           | <i>Aura-t-il de l'argent ?</i>          |
| Will she have had protectors ? | <i>Aura-t-elle eu des protecteurs ?</i> |

3°. With interrogation and negatively, observing that he ought to conform to what we have said in N°. 1 & 2, but always placing *pas* or *point* after the pronoun, whether in the simple or compound tenses.

|                                      |   |
|--------------------------------------|---|
| Have I no books ?                    | <i>N'ai-je pas de livres ?</i>                  |
| Hadst thou no friends ?              | <i>N'avois-tu pas d'amis ?</i>                  |
| Has she no wit ?                     | <i>N'a-t-elle point d'esprit ?</i>              |
| Have we not had good proceedings ?   | <i>N'avons-nous pas eu de bons procédés ?</i>   |
| Had you not had new gowns ?          | <i>N'aviez-vous pas eu de nouvelles robes ?</i> |
| Will he have no resources ?          | <i>N'aura-t-il pas de ressources ?</i>          |
| Will they have had no consolations ? | <i>N'auront-elles pas eu de consolations ?</i>  |

Etre, To be.

## INDICATIVE.

*Present.*

|                          |                   |          |        |
|--------------------------|-------------------|----------|--------|
| <i>Je suis</i>           | <i>aimé, ée</i>   | I am     | loved. |
| <i>Tu es</i>             |                   | Thou art |        |
| <i>Il est</i>            |                   | He is    |        |
| <i>Elle est</i>          |                   | She is   |        |
| <i>Nous sommes</i>       | <i>aimés, ées</i> | We are   | loved. |
| <i>Vous êtes</i>         |                   | You are  |        |
| <i>Ils or elles sont</i> |                   | They are |        |

*Imperfect.*

|                    |                   |           |        |
|--------------------|-------------------|-----------|--------|
| <i>J'étais</i>     | <i>aimé, ée</i>   | I was     | loved. |
| <i>Tu étois</i>    |                   | Thou wast |        |
| <i>Il étoit</i>    |                   | He was    |        |
| <i>Nous étions</i> | <i>aimés, ées</i> | We were   | loved  |
| <i>Vous étiez</i>  |                   | You were  |        |
| <i>Ils étoient</i> |                   | They were |        |

*Preterit definite.*

|                   |                   |           |        |
|-------------------|-------------------|-----------|--------|
| <i>Je fus</i>     | <i>aimé, ée</i>   | I was     | loved. |
| <i>Tu fus</i>     |                   | Thou wast |        |
| <i>Il fut</i>     |                   | He was    |        |
| <i>Nous fûmes</i> | <i>aimés, ées</i> | We were   | loved  |
| <i>Vous fûtes</i> |                   | You were  |        |
| <i>Ils furent</i> |                   | They were |        |

*Preterit indefinite.*

|                       |  |                 |  |
|-----------------------|--|-----------------|--|
| <i>J'ai été</i>       |  | I have been.    |  |
| <i>Tu as été</i>      |  | Thou hast been. |  |
| <i>Il a été</i>       |  | He has been.    |  |
| <i>Nous avons été</i> |  | We have been.   |  |
| <i>Vous avez été</i>  |  | You have been.  |  |
| <i>Ils ont été</i>    |  | They have been. |  |

*Present anterior.*

|                        |  |                  |  |
|------------------------|--|------------------|--|
| <i>J'eus été</i>       |  | I had been.      |  |
| <i>Tu eus été</i>      |  | Thou hadst been. |  |
| <i>Il eut été</i>      |  | He had been.     |  |
| <i>Nous eûmes été</i>  |  | We had been.     |  |
| <i>Vous eûtes été</i>  |  | You had been.    |  |
| <i>Ils eurent été.</i> |  | They had been.   |  |

*Pluperfect*

*Pluperfect.*

|                        |                  |
|------------------------|------------------|
| <i>J'avois été</i>     | I had been.      |
| <i>Tu avois été</i>    | Thou hadst been. |
| <i>Il avoit été</i>    | He had been.     |
| <i>Nous avions été</i> | We had been.     |
| <i>Vous aviez été</i>  | You had been.    |
| <i>Ils avoient été</i> | They had been.   |

*Future absolute.*

|                    |                |
|--------------------|----------------|
| <i>Je serai</i>    | I shall be.    |
| <i>Tu seras</i>    | Thou shalt be. |
| <i>Il sera</i>     | He shall be.   |
| <i>Nous serons</i> | We shall be.   |
| <i>Vous serez</i>  | You shall be.  |
| <i>Ils seront</i>  | They shall be. |

*Future past.*

|                        |                       |
|------------------------|-----------------------|
| <i>J'aurai été</i>     | I shall have been.    |
| <i>Tu auras été</i>    | Thou shalt have been. |
| <i>Il aura été</i>     | He shall have been.   |
| <i>Nous aurons été</i> | We shall have been.   |
| <i>Vous aurez été</i>  | You shall have been.  |
| <i>Ils auront été</i>  | They shall have been. |

## CONDITIONAL.

*Present.*

|                     |                   |
|---------------------|-------------------|
| <i>Je serois</i>    | I should be.      |
| <i>Tu serois</i>    | Thou shouldst be. |
| <i>Il seroit</i>    | He should be.     |
| <i>Nous serions</i> | We should be.     |
| <i>Vous seriez</i>  | You should be.    |
| <i>Ils seroient</i> | They should be.   |

*Past.*

|                                      |                          |
|--------------------------------------|--------------------------|
| <i>J'aurois, or j'eusse été</i>      | I should have been.      |
| <i>Tu aurois, or eusses été</i>      | Thou shouldst have been. |
| <i>Il auroit, or eût été</i>         | He should have been.     |
| <i>Nous aurions, or eussions été</i> | We should have been.     |
| <i>Vous auriez, or eussiez été</i>   | You should have been.    |
| <i>Ils auroient, or eussent été</i>  | They should have been.   |

## IMPERATIVE.

|                      |              |
|----------------------|--------------|
| <i>Sois</i>          | Be (thou).   |
| <i>Qu'il sois</i>    | Let him be.  |
| <i>Soyons</i>        | Let us be.   |
| <i>Soyez</i>         | Be (you).    |
| <i>Qu'ils soient</i> | Let them be. |

## SUBJUNCTIVE.

*Present.*

|                        |                     |
|------------------------|---------------------|
| <i>Que je sois</i>     | That I may be.      |
| <i>Que tu sois</i>     | That thou mayst be. |
| <i>Qu'il soit</i>      | That he may be.     |
| <i>Que nous soyons</i> | That we may be.     |
| <i>Que vous soyez</i>  | That you may be.    |
| <i>Qu'ils soient</i>   | That they may be.   |

*Imperfect.*

|                          |                       |
|--------------------------|-----------------------|
| <i>Que je fusse</i>      | That I might be.      |
| <i>Que tu fusses</i>     | That thou mightst be. |
| <i>Qu'il fût</i>         | That he might be.     |
| <i>Que nous fussions</i> | That we might be.     |
| <i>Que vous fussiez</i>  | That you might be.    |
| <i>Qu'ils fussent</i>    | That they might be.   |

*Preterit.*

|                           |                            |
|---------------------------|----------------------------|
| <i>Que j'aie été</i>      | That I may have been.      |
| <i>Que tu aies été</i>    | That thou mayst have been. |
| <i>Qu'il ait été</i>      | That he may have been.     |
| <i>Que nous ayons été</i> | That we may have been.     |
| <i>Que vous ayez été</i>  | That you may have been.    |
| <i>Qu'ils aient été</i>   | That they may have been.   |

*Pluperfect.*

|                              |                              |
|------------------------------|------------------------------|
| <i>Que j'eusse été</i>       | That I might have been.      |
| <i>Que tu eusses été</i>     | That thou mightst have been. |
| <i>Qu'il eût été</i>         | That he might have been.     |
| <i>Que nous eussions été</i> | That we might have been.     |
| <i>Que vous eussiez été</i>  | That you might have been.    |
| <i>Qu'ils eussent été</i>    | That they might have been.   |

## INFINITIVE.

*Present.*

*Etre* To be.



## Past.

*Avoir été* To have been.

## Participle present.

*Etant* Being

## Participle past.

*Été, ayant été* Been, having been.

## Participle future.

*Devant être* Being to be.

The auxiliary verb, *être*, serves to conjugate the passive verbs through all their tenses, the compound tenses of the reflected verbs, and those of about fifty neuter verbs.

## EXERCISE.

OBSERVATION. The pupil must here be told, that, as the adjective takes gender and number, he ought to put it in the masculine or feminine, the singular or plural, as the pronoun subject may require: and that, besides, he ought to place before the adjective the adverb which will be found in the following exercises.

## INDICATIVE.

PRESENT. I am very glad. Thou art quite amiable.

*bien aise* *très fait aimable.*

He is very lively. She is very lively. We are happy.

*très gai* *f.* *heureux*

You are always just. They are witty. They are witty.

*toujours juste m.* *spirituel f.*

IMPERFECT. I was very busy. Thou wast often

*fort occupé* *souvent*

dissipated. He was sometimes lazy. She was sometimes

*dissipé* *quelquefois paresseux*

lazy. We were quiet. You were sad. They were

*f.* *tranquille.* *triste m.*

laborious. They were laborious.

*laborieux f.* *f.*

PRETERIT DEFINITE. I was constant. Thou wast always wise and sedate. He was ingenious. She was sensible.

*sage posé* *ingénieux*

We were firm and courageous. You were good. They

*firme* *courageux* *bon m.*

were vicious. They were virtuous.

*vicieux f.* *vertueux f.*

**FUTURE ABSOLUTE.** I shall be modest and perhaps  
 timid. Thou wilt always be pettish, <sup>modeste</sup> obstinate and <sup>peut-être</sup>  
*timide.* <sup>quinteux</sup> captious. He will be reasonable. She will be civil and <sup>opiniâtre</sup>  
*pointilleux* <sup>raisonnable</sup> polite. We shall be good and complaisant. You will be <sup>f.</sup>  
*poli f.* mad and rash. They will be firm, generous, and valiant.  
*fou* <sup>téméraire m.</sup> <sup>vaillant</sup>  
 They will be modest and handsome.  
*f.* <sup>beau f.</sup>

**PRESENT of the CONDITIONAL.** I should be invincible.  
 Thou wouldst be imprudent. He would be incorrigible.  
 She would be beautiful. We should be victorious. You  
<sup>beau</sup> would be learned and skilful. They would be inhuman and <sup>victorieux</sup>  
<sup>savant</sup> <sup>habile</sup> <sup>m.</sup> <sup>inhumain</sup>  
 cruel. They should be discreet and circumspect  
*f.* <sup>discret</sup> <sup>circonspect f.</sup>

**OBSERVATION.** As the compound tenses are formed of the different simple tenses of the verb *avoir*, and of the participle *été*, we shall merely mention here their formation, and the teacher may make his pupil go through them, if he think proper. We are even of opinion, that this exercise will prove infinitely useful in acquiring the facility of speaking.

**PRETERIT INDEFINITE.** I have been imprudent.

**PRETERIT ANTERIOR.** I had been more consequent.

**PLUPERFECT.** I had been young and thoughtless.  
<sup>jeune</sup> <sup>étourdi</sup>

**FUTURE ANTERIOR.** I shall have been circumspect and prudent.

**CONDITIONAL PAST.** I should have been curious and  
<sup>curieux</sup>  
 deceived.  
*trompé*

#### IMPERATIVE.

Be just, liberal, honest and disinterested. Let him be  
<sup>désintéressé</sup>  
 methodical and clear. Let her be gentle, chaste and good.  
*méthodique* <sup>clair</sup> <sup>doux</sup> <sup>bon</sup>  
 Let us be equitable, humane and prudent. Be sober, con-  
<sup>sobre</sup>

stant and moderate. Let them be simple and judicious.  
*modéré* *judicieux*  
 Let them be sprightly, witty and amiable.  
*f. vif.*

## SUBJUNCTIVE.

PRESENT. That I may always be steady in  
*inébranlable dans*  
 my principles. That thou mayst be invariable. That he  
*mes principes*  
 may be docile and grateful. That she may be saving  
*reconnoissant* *économe*  
 and careful. That we may be perfect. That you may be  
*soigneux* *parfait*  
 illustrious. That they may be punctual. That they may be  
*illustre* *punctuel* *f.*  
 judicious.

IMPERFECT. That I might be proud and haughty.  
*orgueilleux fier*  
 That thou mightst be envious and jealous. That he might  
*envieux jaloux*  
 be impudent. That she might be fickle, vain and imperti-  
*léger*  
 nent. That we might be flatterers, mean and cringing.  
*flatteur bas rampant*  
 That you might be hasty, cross and whimsical. That  
*brusque bourru bizarre*  
 they might be wicked or malicious. That they might be  
*m. méchant malicieux f.*  
 scornful and arrogant.  
*dédaigneux*

PRETERIT. That I may have been grossly duped  
*grossièrement dupé*  
 and deceived.  
*trompé*

PLUPERFECT. That I might have been so foolish and  
*si imbécille*  
 so stupid.  
*sot*

OBSERVATION. The exercises on the indicative should be gone through, first negatively, and then with interrogation, either affirmatively or negatively; observing, that the personal pronoun, which serves for the interrogation, and the two negative words, *ne* and *pas*, preserve the same place with the auxiliary verb *être*, as with *avoir*. In all those phrases, the adjective is the last word. It is also to be observed, that,

when there is an adverb, it ought to be placed after the verb, in the simple tenses, and between the auxiliary verb and the participle, in the compound tenses, which is a general rule for all verbs, when that adverb is only a single word, except in a few instances which shall be mentioned in their proper place.

## FIRST CONJUGATION

In *er*.

*Aimer*, to love.

INDICATIVE.

*Present*.

|                    |             |
|--------------------|-------------|
| <i>J'aime</i>      | I love      |
| <i>Tu aimes</i>    | Thou lovest |
| <i>Il aime</i>     | He loves    |
| <i>Nous aimons</i> | We love     |
| <i>Vous aimez</i>  | You love    |
| <i>Ils aiment</i>  | They love   |

*Imperfect*.

|                     |                 |
|---------------------|-----------------|
| <i>J'aimois</i>     | I did love      |
| <i>Tu aimois</i>    | Thou didst love |
| <i>Il aimoit</i>    | He did love     |
| <i>Nous aimions</i> | We did love     |
| <i>Vous aimiez</i>  | You did love    |
| <i>Ils aimoient</i> | They did love   |

*Preterit definite*.

|                     |              |
|---------------------|--------------|
| <i>J'aimai</i>      | I loved      |
| <i>Tu aimas</i>     | Thou lovedst |
| <i>Il aima</i>      | He loved     |
| <i>Nous aimâmes</i> | We loved     |
| <i>Vous aimâtes</i> | You loved    |
| <i>Ils aimèrent</i> | They loved   |

*Preterit indefinite*.

|                        |                 |
|------------------------|-----------------|
| <i>J'ai aimé</i>       | I have loved    |
| <i>Tu as aimé</i>      | Thou hast loved |
| <i>Il a aimé</i>       | He has loved    |
| <i>Nous avons aimé</i> | We have loved   |
| <i>Vous avez aimé</i>  | You have loved  |
| <i>Ils ont aimé</i>    | They have loved |

*Preterit anterior.*

|                        |                  |
|------------------------|------------------|
| <i>J'eus aimé</i>      | I had loved      |
| <i>Tu eus aimé</i>     | Thou hadst loved |
| <i>Il eut aimé</i>     | He had loved     |
| <i>Nous eûmes aimé</i> | We had loved     |
| <i>Vous eûtes aimé</i> | You had loved    |
| <i>Ils eurent aimé</i> | They had loved   |

*Pluperfect.*

|                         |                  |
|-------------------------|------------------|
| <i>J'avois aimé</i>     | I had loved      |
| <i>Tu avois aimé</i>    | Thou hadst loved |
| <i>Il avoit aimé</i>    | He had loved     |
| <i>Nous avions aimé</i> | We had loved     |
| <i>Vous aviez aimé</i>  | You had loved    |
| <i>Ils avoient aimé</i> | They had loved.  |

*Future absolute.*

|                      |                  |
|----------------------|------------------|
| <i>J'aimerai</i>     | I shall love     |
| <i>Tu aimeras</i>    | Thou shalt love  |
| <i>Il aimera</i>     | He shall love    |
| <i>Nous aimerons</i> | We shall love    |
| <i>Vous aimerez</i>  | You shall love   |
| <i>Ils aimeront</i>  | They shall love. |

*Future past.*

|                         |                        |
|-------------------------|------------------------|
| <i>J'aurai aimé</i>     | I shall have loved     |
| <i>Tu auras aimé</i>    | Thou shalt have loved. |
| <i>Il aura aimé</i>     | He shall have loved    |
| <i>Nous aurons aimé</i> | We shall have loved    |
| <i>Vous aurez aimé</i>  | You shall have loved   |
| <i>Ils auront aimé</i>  | They shall have loved. |

OBSERVATION. There is a fourth preterit, which is but seldom used. We shall give it here, and observe that it is in every one of the four conjugations ; *j'ai eu aimé, tu as eu aimé, il a eu aimé, nous avons eu aimé, vous avez eu aimé, ils ont eu aimé.*

## CONDITIONAL.

*Present.*

|                    |                    |
|--------------------|--------------------|
| <i>J'aimerois</i>  | I should love      |
| <i>Tu aimerois</i> | Thou shouldst love |
| <i>Il aimeroit</i> | He should love     |

*Nous aimerions*  
*Vous aimeriez*  
*Ils aimeroient*

We should love  
 You should love  
 They should love

*Past.*

*J'aurois, or j'eusse aimé*  
*Tu aurois, or eusses aimé*  
*Il auroit, or eût aimé*  
*Nous aurions, or eussions*  
*aimé*

I should have loved  
 Thou shouldst have loved  
 He should have loved  
 We should have loved

*Vous auriez, or eussiez aimé*  
*Ils auroient, or eussent aimé*

You should have loved  
 They should have loved

IMPERATIVE.

*Aime*  
*Qu'il aime*  
*Aimons*  
*Aimez*  
*Qu'ils aiment*

Love (thou)  
 Let him love  
 Let us love  
 Love (ye)  
 Let them love

SUBJUNCTIVE.

*Present.*

*Que j'aime*  
*Que tu aimes*  
*Qu'il aime*  
*Que nous aimions*  
*Que vous aimiez*  
*Qu'ils aiment*

That I may love  
 That thou mayst love  
 That he may love  
 That we may love  
 That you may love  
 That they may love.

*Imperfect.*

*Que j'aimasse*  
*Que tu aimasses*  
*Qu'il aimât*  
*Que nous aimassions*  
*Que vous aimassiez*  
*Qu'ils aimassent*

That I might love  
 That thou mightst love  
 That he might love  
 That we might love  
 That you might love  
 That they might love

*Preterit.*

*Que j'aie aimé*  
*Que tu aies aimé*  
*Qu'il ait aimé*

That I may have loved  
 That thou mayst have  
 loved  
 That he may have loved



|                            |                          |
|----------------------------|--------------------------|
| <i>Que nous ayons aimé</i> | That we may have loved   |
| <i>Que vous ayez aimé</i>  | That you may have loved  |
| <i>Qu'ils aient aimé</i>   | That they may have loved |

*Pluperfect.*

|                               |                              |
|-------------------------------|------------------------------|
| <i>Que j'eusse aimé</i>       | That I might have loved      |
| <i>Que tu eusses aimé</i>     | That thou mightst have loved |
| <i>Qu'il eût aimé</i>         | That he might have loved     |
| <i>Que nous eussions aimé</i> | That we might have loved     |
| <i>Que vous eussiez aimé</i>  | That you might have loved    |
| <i>Qu'ils eussent aimé</i>    | That they might have loved   |

## INFINITIVE.

*Present.*

|              |          |
|--------------|----------|
| <i>Aimer</i> | to love. |
|--------------|----------|

*Past.*

|                   |                |
|-------------------|----------------|
| <i>Avoir aimé</i> | To have loved. |
|-------------------|----------------|

*Participle present.*

|               |         |
|---------------|---------|
| <i>Aimant</i> | Loving. |
|---------------|---------|

*Participle past.*

|                   |               |
|-------------------|---------------|
| <i>Ayant aimé</i> | Having loved. |
|-------------------|---------------|

*Participle future.*

|                     |                |
|---------------------|----------------|
| <i>Devant aimer</i> | Being to love. |
|---------------------|----------------|

OBSERVATION. To conjugate the passive verb, we have only to add to the tenses of the verb *être* the participle past of the verb active, in the masculine, or feminine, in the singular or plural, according to the gender and number, as : *je suis aimé*, or *aimée*, I am loved : *nous sommes aimés*, or *aimées*, we are loved, as we have seen in the conjugation of the verb *être*.

## EXERCISE.

OBSERVATION. In the following exercises the pupil must be told :

1°. That *a* or *an* are to be translated by *un* or *une*, according to the gender.

2°. That *the* is to be rendered by *le* for the masculine, *la* for the feminine, *l'* before a noun beginning with a vowel or *h* mute, and *les* before a plural.

3°. That he must conform to the first two obser-

uations on the exercises on the auxiliary verb *avoir*, when the French verb is followed by *de*.

4°. That when the French verb is followed by the word *à*, he is, instead of *à*, to use *au*, before a singular masculine, beginning with a consonant ; *à la* before a singular feminine, beginning with a consonant ; *à l'*, before a singular beginning with a vowel or *h* mute ; and *aux* before a plural : but that he is to use only *à*, if before the noun there be one of the following pronouns. When *to* is expressed in English or is to be translated by *à*, this word is not put after the French verb.

5°. That he is to translate *my*, *thy*, *his*, *her*, or *its*, by *mon*, *ton*, *son*, before a masculine, or a feminine beginning with a vowel or *h* mute ; by *ma*, *ta*, *sa*, before a feminine beginning with a consonant ; and by *mes*, *tes*, *ses*, before a plural of both genders : and *our*, *your*, *their*, by *notre*, *votre*, *leur*, before a singular, and *nos*, *vos*, *leurs*, before a plural.

6°. That he is to translate *this* or *that* before a substantive by *ce*, before a noun masculine beginning with a consonant, *cet* before a noun masculine beginning with a vowel or *h* mute, *cette* before a noun feminine ; and *these* or *those* by *ces* before a plural.

7°. That though, in English, *the* is sometimes not expressed, yet it ought always to be in French.

#### INDICATIVE.

PRESENT. I willingly give that plaything to your sister.

*volontiers donner*

*sœur*

Thou aggravatest thy evils. He proposes a salutary advice

*irriter*

*mal pl.*

*proposer salutaire 2 avis 1.*

to his friends. We sincerely love peace and tranquillity.

*sincèrement*

*paix*

*tranquillité*

You admire the spectacle of nature, They constantly

*admirer*

*art.*

*constamment*

comfort the afflicted.

*consoler*

*affligé pl.*

IMPERFECT. I incessantly thought of my misfortunes.

*sans cesse penser à malheur pl.*

Thou darest his presence and firmness. She accused her

*redouter*

*f.*

*pro.*

*f.*

*accuser*

friend of levity. We protected the just man. You

*amie*

*légèreté*

*protéger*

*2*

*homme 1*

despised a vain erudition. They disdained so weak an  
*mépriser* 2 f. 1 *dédaigner* foible 2  
 enemy.

1

PRETERIT. I gladly gave peaches and flowers to  
*avec plaisir (de)*  
 my neighbours. Thou forgettest an essential circumstance.  
*voisin oublier essentiel* 2 f. 1  
 He related that little and charming story with a great  
*raconter petit charmant histoire* f. *avec \* beau-*  
 deal of grace. We visited the grotto and the grove. You  
*coup* 1 *visiter grotte* f. *bois* m.  
 showed constancy, courage and intelligence. They ge-  
*montrer (de)* *géné-*  
 nerously forgave their enemies.  
*néreusement pardonner à*

PRETERIT INDEFINITE. I have given up my favourite  
*céder favori* 2  
 horse to my cousin. Thou hast exchanged watches with  
 1 *changer de* sing.  
 thy sister. He gave fine copper-plates to his pupil. We  
*(de) gravure* pl. *pupile*  
 have spoken a long while of your adventure. You have  
*parler \* long-tems aventure*  
 insisted too much upon that point. They have immediately  
*insister trop sur* *promptement*  
 prepared their ball-dresses.  
*préparer habit de bal* pl.

PRETERIT ANTERIOR. I had soon eaten my money  
*bientôt manger*  
 and exhausted my resources. Thou hadst very soon  
*épuiser* pl. *vîte*  
 reinforced thy party. He had in a moment surmounted  
*renforcer en instant surmonié*  
 all obstacles. We had soon shut the shutters  
*tout art.* pl. *fermer volet* pl.  
 and let down the curtains. You had quickly done.  
*baisser rideau* pl. *promptement achever*  
 In the twinkling of an eye they had dispersed the  
*En \* un clin \* œil* *dissiper*  
 mob.  
*populace.* f.

PLUPERFECT. He had drained an unwholesome  
*dessécher mal sain*  
 marsh. Thou hast married a man rich, but without  
*marais* m. *épouser* *sans*  
 education. He had rejected these advantageous offers  
*rejeter* *avantageux* 2 *offre* f. 1

with disdain. We had long listened to the singing  
*dédaigneusement.* *long-tems écouter* *chant m.*  
 of the birds. You had already studied geography  
*oiseau.* *déjà étudier géographie f.*  
 and history, They had procured him a company  
*procurer 2 lui 1 compagnie*  
 of cavalry, horses and arms.  
*cavalerie, (de)* *(de) arme. pl.*

**FUTURE.** I shall relieve the poor. Thou shalt  
*soulager* *pauvre. pl.*  
 faithfully keep that secret. He will consult en-  
*fidèlement garder* *consulter (de)*  
 lightened judges. We shall prefer glory to  
*préférer art.* *art.*  
 pleasure, and honour to riches. You will afflict  
*art.* *art.* *affliger*  
 your father and mother. They will astonish their  
*père* *mère.* *étonner*  
 hearers.  
*auditeur. pl.*

**FUTURE ANTERIOR.** I shall soon have finished this  
*achever*  
 book. Thou shalt certainly have appeased his anger  
*certainement appaiser colère f.*  
 He will no doubt have triumphed over his enemies.  
*sans doute* *triumpher de*  
 We certainly shall have rewarded merit. You will have  
*récompenser mérite.*  
 run to his assistance. They will have brought  
*voler* *secours m.* *apporter (de)*  
 money.

### CONDITIONAL.

**PRESENT.** I should form conjectures without num-  
*former (de)* *nom-*  
 ber. Thou wouldst avoid so great a danger. He  
*bre* *éviter* *2.* *m. 1.*  
 would unravel that business. We would drive away  
*débrouiller* *affaire.* *chasser*  
 the importunate. You would discover that atrocious  
*importun pl.* *dévoiler* *atroce 2.*  
 plot. They would unfold the clew of the intrigue.  
*complot. m. 1.* *démêler* *fil*

**PAST.** I should have liked hunting, fishing and  
*aimer* *chasse f.* *pêche f.*  
 the country, if, &c. Thou wouldst have played, if,  
*campagne, f. si, &c.* *jouer*  
 &c.

&c. He would certainly have bowed to the company,  
*saluer* \* f.  
 if, &c. We would gladly have praised his courage  
*avec plaisir* *louer*  
 and disinterestedness. You would have awakened  
*désintéressement* *éveiller*  
 every body. They would have paid their debts.  
*tout le monde.* *payer* *dette* pl.

OBSERVATION. The learner should construe the foregoing phrases negatively, and with interrogation, observing what has been said before upon the auxiliary verbs *avoir* and *être*.

## IMPERATIVE.

Consult the light of reason. Let him love justice,  
*Consulter* *lumière* f.  
 peace and virtue. Let us swear to be true to a  
 f. f. *jurer de* *fidèle* =  
 good cause. Omit useless details.  
 art. f. *Négliger (de)* *inutile* 2. 1.  
 Let them sacrifice their interest to the public good.  
*sacrifier* *intérêt* 2 *bien.* m. 1.

## SUBJUNCTIVE.

PRESENT. That I may always listen to a severe censor  
 \* 2. *censeur.* 1.  
 of my defects. That thou mayst find real  
*défaut.* pl. *trouver (de)* *vrai*  
 friends. That he may adorn his speeches with the  
*parer* *discours de*  
 graces of a pure diction. That she may remain in her  
 2. 1. f. *rester*  
*boudoir.* That we may so hastily condemn the  
*légèrement condamner*  
 world. That you may pout incessantly. That  
*monde* m. *bouder sans cesse.*  
 they may thus work their own destruction.  
*ainsi conspirer à* *perte.*

IMPERFECT. That I might copy his example. That  
*imiter* *exemple.*  
 thou mightst give up treacherous friends. That  
*abandonner (de)*  
 he might inhabit a cottage instead of a palace. That  
*habiter chaumière* f. *au lieu* *palais.*  
 we might fall at the feet of a legitimate king.  
*tomber à* *pied* pl. \* *art. légitime* 2. 1.

That you might respect the laws of your country.

*respecter*

*pays.*

That they might speak at random.

*à tort & à travers.*

PRETERIT. That I may have caressed insolence and

*caresser*

flattered pride.

That thou mayst have added to thy

*flatter orgueil*

*ajouter*

fault.

That he may have carried despair into his soul.

*porter*

*dans ame f.*

That we may have blamed a conduct so prudent and so

*blâmer conduite f.*

wise.

That you may have exasperated so petulant a

*exaspérer*

character.

That they may have taken advantage of

*caractère. m.*

*profiter*

the circumstances.

PLUPERFECT. That I might have burnt that work.

*brûler*

That thou mightst have contemplated on the beauties of

*contempler \**

the country.

That he might have perfected his

*campagne.*

*perfectionner*

natural qualities.

That we might have gained the

*qualité. pl-f.*

*remporter*

victory.

That you might have enchanted the public.

*viatoire. f.*

*enchanter*

That they might have struck their enemies with fear.

*frapper*

*de*

## SECOND CONJUGATION

In *ir.*

This conjugation is divided into four branches, which are distinguished by the first person of the present of the indicative.

In the subsequent tables, we shall not insert the compound tenses, because they are the same in all verbs: for the same reason, we shall only give the first person of the imperfect and future of the indicative, and the present of the conditional.

Branch I.

Branch II.

Branch III.

Branch IV.

Finir, to finish. Sentir, to feel. Ouvrir, to open. Tenir, to hold.

INDICATIVE.

Present absolute.

je finis

sens

ouvre

tiens

tu finis

séns

ouvres

tiens

il finit

sent

ouvre

tient



| <i>Branch I.</i> | <i>Branch II.</i> | <i>Branch III.</i> | <i>Branch IV.</i> |
|------------------|-------------------|--------------------|-------------------|
| nous finissons   | sentons           | ouvrons            | tenons            |
| vous finissez    | sentez            | ouvrez             | tenez             |
| ils finissent    | sentent           | ouvrent            | tiennent          |

*Imperfect.*

|              |         |         |        |
|--------------|---------|---------|--------|
| je finissais | sentois | ouvrais | tenois |
|--------------|---------|---------|--------|

*Preterit definite.*

|              |           |           |         |
|--------------|-----------|-----------|---------|
| je finis     | sentis    | ouvris    | tins    |
| tu finis     | sêntis    | ouvris    | tins    |
| il finit     | sentit    | ouvrit    | tint    |
| nous finîmes | sentîmes  | ouvrimés  | tinmes  |
| vous finîtes | sentîtes  | ouvrites  | tintes  |
| ils finirent | sentirent | ouvrirent | tinrent |

*Future absolute.*

|            |          |          |          |
|------------|----------|----------|----------|
| je finirai | sentirai | ouvrirai | tiendrai |
|------------|----------|----------|----------|

CONDITIONAL.

*Present.*

|             |           |           |           |
|-------------|-----------|-----------|-----------|
| je finirois | sentirois | ouvrerois | tiendrois |
|-------------|-----------|-----------|-----------|

IMPERATIVE.

*Present and Future.*

|                  |                |                |                 |
|------------------|----------------|----------------|-----------------|
| finis            | sens           | ouvre          | tiens           |
| qu'il finisse    | qu'il sente    | qu'il ouvre    | qu'il tienne    |
| finissons        | sentons        | ouvrons        | tenons          |
| finissez         | sentez         | ouvrez         | tenez           |
| qu'ils finissent | qu'ils sentent | qu'ils ouvrent | qu'ils tiennent |

SUBJUNCTIVE.

*Present or Future.*

|                     |          |          |          |
|---------------------|----------|----------|----------|
| que je finisse      | sente    | ouvre    | tienne   |
| que tu finisses     | sentes   | ouvres   | tiennes  |
| qu'il finisse       | sente    | ouvre    | tienne   |
| que nous finissions | sentions | ouvrions | tenions  |
| que vous finissiez  | sentiez  | ouvriez  | teniez   |
| qu'ils finissent    | sentent  | ouvrent  | tiennent |

*Imperfect.*

|                     |             |             |           |
|---------------------|-------------|-------------|-----------|
| que je finisse      | sentisse    | ouvrisse    | tinse     |
| que tu finisses     | sentisses   | ouvrisses   | tinsses   |
| qu'il finit         | sentit      | ouvrit      | tint      |
| que nous finissions | sentissions | ouvrissions | tinssions |
| que vous finissiez  | sentissiez  | ouvrissiez  | tinssiez  |
| qu'ils finissent    | sentissent  | ouvrissent  | tinssent  |

INFINITIVE.

*Present.*

|       |        |        |       |
|-------|--------|--------|-------|
| finir | sentir | ouvrir | tenir |
|-------|--------|--------|-------|

*Past.*

|            |       |        |      |
|------------|-------|--------|------|
| avoir fini | senti | ouvert | tenu |
|------------|-------|--------|------|

| Branch I.        | Branch II.                 | Branch III. | Branch IV. |
|------------------|----------------------------|-------------|------------|
|                  | <i>Participle present.</i> |             |            |
| finissant        | sentant                    | ouvrant     | tendant    |
|                  | <i>Participle past.</i>    |             |            |
| fini, ayant fini | senti                      | ouvert      | tenu       |
|                  | <i>Participle future.</i>  |             |            |
| devant finir     | sentir                     | ouvrir      | tenir      |

## EXERCISE ON BRANCH I.

**OBSERVATION.** As the compound tenses are the same in all verbs, they will not be found in the following exercises: teachers may get their pupils to repeat them, if they think proper. We shall also make another alteration, viz, intermix simple phrases with interrogative and negative ones. The only thing to be observed is, that, whenever the pupil shall find, in the interrogative phrases, a substantive in the third person, he is to put that substantive at the head of the phrase, leaving the pronoun which serves for the interrogation, in the place already pointed out.

## INDICATIVE.

**PRESENT.** I choose this picture. Dost thou never  
*choisir tableau* \*

obey at the first impulse? Does he thus define that  
*obéir à mouvement* \* *définir*  
 word? Do you not pity his sorrows? They  
*mot* \* *compatir à*  
 are finishing at this moment.  
*finir dans* \* art.

**IMPERFECT.** I did forearm his soul against the dangers  
 \* *prémunir* *contre*  
 of seduction. Did the wise Socrates applaud the  
 art. \* *Socrate applaudir à*  
 follies of the young Alcibiades? Did we not frequently  
*traverser* *Alcibiade* \*  
 warn our friends of the bad state of their affairs? You  
*avertir*  
 did not cure their evils. They invaded an immense  
 \* *guérir* pl. *envahir* ?  
 country.  
*pays* m. l

**PRETERIT.** I softened my father by my submission.  
*fléchir* *par* *soumission*  
 He did not succeed through thoughtlessness. Did not Alex-  
 \* *réussir par* *étourderie* \*

ander sully his glory by his pride? We never  
*ternir ne jamais*  
 betrayed that important secret. You freed your mind  
*trahir 2 1 affranchir*  
 from the shackles of prejudice. Did the ancient  
*de chaîne pl. art. préjugé pl. \**  
 philosophers enjoy great consideration?  
*jouir de un*

FUTURE. Shall I succeed in this business? He will  
*réussir*  
 not embellish his house. We shall not sully the splendour  
*embellir maison f. éclat*  
 of our life by an unworthy action. Will you adorn  
*indigne 2. 1. embellir*  
 your mind with all the splendour of imagery of Fenelon?  
*de brillant art. image pl.*  
 Will they enrich their country by their industry?  
*enrichir pays industrie*

## CONDITIONAL.

I should still cherish life. Could he cure that  
*encore chérir guérir*  
 cruel disease? Should we not fulfil our promise?  
*maladie f. remplir promesse*  
 You would not perish for misery. Shall men always  
*périr de*  
 grow old without growing wiser?  
*vieillir devenir plus*

## IMPERATIVE..

Do not foul thy imagination with those images! Let  
*saler par*  
 him unite gracefulness to beauty! Let us feed the  
*réunir grace nourrir*  
 poor. Shudder with fear and shame. Let them  
*frémir de crainte honte.*  
 grow pale at the recollection of their crimes!  
*pâlier à souvenir*

## SUBJUNCTIVE..

PRESENT. That I may never blemish my reputation.  
*flétrir*  
 That he may not enjoy his glory. That we may not  
*jouir de*  
 supply the wants of the poor. That you may punish  
*fournir à besoin pl. punir*  
 the guilty. That they may establish wise and just laws.  
*coupables établir 2. (de) 3. loi.*

IMPERFECT. That I might stun the whole neigh-  
*étourdir* 2. tout<sup>1.</sup> voi-  
bourhood. That he might swallow up so many riches.  
*sinage m. engloutir tant de*  
That we might disobey the laws. That you might  
*désobéir à pl.*  
dazzle the eyes of a vain and fickle world. That  
*éblouir œil pl.* 2. 3. 1.  
they might weaken the force of their reasons.  
*affoiblir raison*

## ON BRANCH II AND III.

## INDICATIVE.

PRESENT. I feel all the unpleasantness of your situation.  
*désagrément*  
Does he go out soon? Do we not set off for the country?  
*\* sortir \* partir pour campagne*  
Do you not tell a lie? They feel a great deal of pain.  
*\* mentir \**

IMPERFECT. I served my friends warmly.  
*servir avec chaleur*  
He complied at last with the wishes of his relations. Did  
*consentir à enfin \* désir parent pl. \**  
we sleep then? Did you not belie your cha-  
*dormir alors démentir*  
racter? Did they often come out from the bottom of  
*sortir fond*  
their mountains?

PRETERIT. I foresaw that terrible catastrophe.  
*pressentir 2. f. 1.*  
Did he not go back again immediately? Did we go out  
*\* repartir sur le champ \**  
of the city before him? Did you not agree  
*ville f. avant lui \* consentir*  
to that condition? They served their country with cou-  
*servir patrie*  
rage.

FUTURE. I shall go out this evening. He will not sleep  
*soir*  
quietly. Shall we comply with that ridiculous  
*tranquillement consentir à ridicule 2*  
bargain? To a certainty, you will set all your readers  
*marché 1 à coup sûr auditez pl.*  
asleep. What! they will not serve their friends!  
*endormir Quoi*

## CONDITIONAL.

I would open the door and the window. Would he  
*ouvrir porte f. fenêtre*  
 set off again so soon? We should not easily get out  
*tôt aisément sortir*  
 of this scrape. Could you smell the perfume of that  
*mauvais pas m. sentir parfum*  
 garden? Could they foresee their misfortune?  
*jardin*

## THE FOLLOWING IMPERATIVE AND SUBJUNCTIVE ON BRANCH IV.

Support thy character in good or bad fortune.  
*Soutenir dans art. art. f.*  
 Let him come and receive the reward of his labours.  
*venir \* recevoir récompense f. travail pl.*  
 Let us gain the glory by our perseverance. Do not  
*obtenir*  
 maintain so absurd an opinion. Let them keep their  
*soutenir 2 1 , maintenir*  
 authority.

## SUBJUNCTIVE.

PRESENT. That I may prevent such dangerous  
*prévenir (de) si 2*  
 enemies. That he may obtain his ends. That  
*1 parvenir à fin pl.*  
 we may become just, honest and virtuous. That you may  
*devenir*  
 return covered with laurels That they may agree  
*revenir couvert de laurier pl. convenir*  
 about the conditions  
*de*

IMPERFECT. That I might not bring about my  
*venir à bout de*  
 designs. That he might not bear his disgrace with  
*projet pl. soutenir*  
 firmness. That we might belong to that great king.  
*appartenir*  
 That you might renounce your errors and prejudices.  
*revenir de erreur*  
 That they might maintain the most absurd ideas.  
*tenir à 2 1*

## THIRD CONJUGATION

In *oir*.

## INDICATIVE.

Je reçois, tu reçois, il reçoit; nous recevons, vous recevez, ils reçoivent.

Je recevois, tu recevois, il recevoit, &c.

Je reçus, tu reçus, il reçut; nous reçûmes, vous reçûtes, ils reçurent.

Je recevrai, tu recevras, &c.

## CONDITIONAL.

Je recevrais, tu recevrais, &c.

## IMPERATIVE.

Reçois, qu'il reçoive; recevons, recevez, qu'ils reçoivent.

## SUBJUNCTIVE.

Que je reçoive, que tu reçoives, qu'il reçoive; que nous recevions, que vous receviez, qu'ils reçoivent.

Que je reçusse, que tu reçusses, qu'il reçût; que nous reçussions, que vous reçussiez, qu'ils reçussent.

## INFINITIVE.

Recevoir, avoir reçu, recevant, reçu, devant recevoir.

## EXERCISE..

## INDICATIVE.

PRESENT. I perceive the summit of the Alps covered with perpetual snow. *appercevoir sommet Alpes pl-f.* Does he understand well that

*de éternel neige. pl-f.* \* *concevoir bien* rule so simple? We do not owe a large sum.

*règle* \* *devoir grosse somme f.* Do you not perceive the snare? Ought a firm and

\* *piège m.* *Devoir 4 2.* courageous man thus yield to circumstances? *céder art.*

3. 1.

IMPERFECT. I received his advice with respect and gratitude. *recevoir avis pl.*

*reconnaissance.* Did he see the castle from such a distance? *appercevoir château si*

*loin.* We did not receive our income. *percevoir revenu pl.*



Did he conceive all the blackness of his crime ?  
*concevoir noirceur f.*

PRETERIT. Did he conceive a great esteem for that  
 honest man ? Did we not immediately perceive  
*de bien 2. 1. aussitôt appercevoir*  
 the snare ? You did not receive his letters in  
*lettre pl. à*

time. Did they conceive the depth of his plan ?  
*temps \* profondeur f.*

FUTURE. Shall I receive visits to-day ? He  
*(de) visite aujourd'hui*  
 will not discover the spire of his village. We  
*apercevoir clocher m. m.*  
 shall conceive well founded hopes. Will you never  
*(de) fondé 2. espérance. pl-f.*  
 conceive so luminous a principle ? Shall men always  
*lumineux 2 principe m. 1*  
 owe their misfortunes to their faults ?  
*devoir*

CONDITIONAL. Should I receive the offers of my  
 enemy ? Should he thus give himself up to despair ?  
*Devoir s'abandonner art.*  
 Should we conceive such abstract ideas ? You  
*(de) si abstrait 2 pl-f. 1*  
 would easily perceive so gross a trick. Would they not  
*2 ruse. f. 1*  
 receive their friend with tenderness ?  
*tendresse*

#### IMPERATIVE.

Conceive the horror of his situation. Let him re-  
 ceive this mark of confidence with gratitude. Let  
*marque confiance*  
 us never owe any thing. Receive no more of his  
*devoir rien. plus*  
 letters. Let them at last perceive their errors.  
*apercevoir*

#### SUBJUNCTIVE.

PRESENT. That I may receive consolations. That  
*(de)*  
 he may not conceive a thought so well developed. That  
*pensée f. développé*  
 we may always receive presents. That you may  
*(de)*  
 not perceive the danger of books contrary to good  
*art. contre art. bon*

morals. That they may always gather unjust  
*mœurs.* pl-f. *percevoir* (de) *injuste*  
 taxes.  
*droit.* pl. m.

IMPERFECT. That I might conceive that project. That  
 he might perceive the secret designs of the enemy's  
*appercevoir* *caché* 2 *dessein* 1 *ennemi*\*  
 general. That we might not receive every body with civi-  
 lity. 1 That you might not conceive the depth of this  
*profondeur*  
 book. That they might not perceive the masts of  
*appercevoir* *mât* pl.  
 the ship.  
*vaisseau* m.

## FOURTH CONJUGATION

In *re*.

This conjugation has five branches; the first is in  
*aire*, the second in *ôître*, the third in *ire*, the fourth  
 in *aindre*, and the fifth in *dre*, *cre*, *pre*, *tre*, and *vre*.

Branch I.

Branch II.

Branch III.

*Plaire, to please.* *Paroître, to appear.* *Réduire, to reduce.*

|              |                 |                |
|--------------|-----------------|----------------|
| je plais     | je paroïs       | je réduis      |
| tu plais     | tu paroïs       | tu réduis      |
| il plaît     | il paroît       | il réduit      |
| nous plaçons | nous paroïssons | nous réduisons |
| vous plaisez | vous paroissez  | vous réduisez  |
| ils plaisent | ils paroissent  | ils réduisent  |

|             |              |              |
|-------------|--------------|--------------|
| je plaisois | je paroïsois | je réduisois |
|-------------|--------------|--------------|

|             |              |                 |
|-------------|--------------|-----------------|
| je plus     | je parus     | je réduisis     |
| tu plus     | tu parus     | tu réduisis     |
| il plut     | il parut     | il réduisit     |
| nous plûmes | nous parûmes | nous réduisîmes |
| vous plûtes | vous parûtes | vous réduisîtes |
| ils plurent | ils parurent | ils réduisirent |

|            |              |             |
|------------|--------------|-------------|
| je plairai | je paroîtrai | je réduirai |
|------------|--------------|-------------|

|             |               |              |
|-------------|---------------|--------------|
| je plairois | je paroîtrois | je réduirois |
|-------------|---------------|--------------|

plais  
qu'il plaise  
plaisons, &c.

---

parois  
qu'il paroisse  
paroissons, &c.

---

réduis  
qu'il réduise  
réduisons, &c.

---

que je plaise  
que nous plai-  
sions

---

que je paroisse  
que nous paroïs-  
sions

---

que je réduise  
que nous rédui-  
sions

---

que je plusse  
que nous plus-  
sions

---

que je parusse  
que nous parus-  
sions

---

que je réduisise  
que nous rédui-  
sissions

---

plaire  
plaisant  
plu

---

paroître  
paroissant  
paru

---

réduire  
réduisant  
réduit.

---

#### *Branch IV.*

Plaindre, *to complain*

je plains  
tu plains  
il plaint  
nous plaignons  
vous plaiguez  
ils plaignent

---

je plaignois

---

je plaignis

---

je plaindrai

---

je plaindrois

---

plains  
qu'il plaigne  
plaignons  
plaiguez  
qu'ils plaignent

---

#### *Branch V.*

Rendre, *to render.*

je rends  
tu rends  
il rend  
nous rendons  
vous rendez  
ils rendent

---

je rendois

---

je rendis

---

je rendrai

---

je rendrois

---

rends  
qu'il rende  
rendons  
rendez  
qu'ils rendent

---

que je plaigne

que je rende

que je plaiguisse

que je rendisse

plaindre

rendre

plaignant

rendant

plaint

rendu

## EXERCISE ON BRANCH I, II AND III. ;

## INDICATIVE.

PRESENT. I know his fiery and impetuous  
*connoître* *bouillant* 2 3  
 temper. Does not virtue please every body? Are  
*caractère* 1 *plaire à*  
 we not instructing youth? You seduce your hearers by  
*instruire* *séduire*  
 your modest exterior. Do they acknowledge their errors?  
*reconnoître*

IMPERFECT. I did not displease by my conduct. Did  
*déplaire*  
 he at last acknowledge his wrongs? We did not appear  
*tort* *paraître*  
 convinced. Did you know that charming landscape?  
*convaincre*  
 They led people into error.  
*induire* *en*

PRETERIT. I soon knew his intention. Did he not  
 do away his prepossessions We led our friend back  
*détruire* *prévention* 1 *reconduire*  
 to his country-house. Did you lead your children  
*maison de campagne* f. *conduire* *enfant*  
 from truth to truth? Did those frightful spectres appear  
*en* *effrayant* 2. 1. *apparaître*  
 again?  
*de nouveau*

FUTURE. I shall draw a contrary consequence. Will  
*déduire* 2 1  
 not a thought true, grand and well expressed, please at  
*pensée* f. *exprimé* *dans*  
 all times? We shall make our appearance on this  
 art. pl. *paraître*  
 great theatre next month. Will you know your things  
 art. *prochain* 2 1 *effet*  
 again

again? Will they always reduce our duties to *réduire* *art. bien-*  
*ceance ?* *faisance*

CONDITIONAL. I should carry on the undertaking with  
*conduire* *entreprise*  
 success. Could sincerity displease the man of sense?  
 Should we build<sup>s</sup> our house upon that plan? *à* *sensé* Would  
*construire*  
 you reduce your child to despair? Would they introduce  
*introduire*  
 an unknown person into the world?

## IMPERATIVE.

Know the powers of thy mind before thou write. Let  
*force* *avant de écrire.*  
 him not lead the ignorant into error. Let us please  
*induire*  
 by our gentleness and civility. Sweet illusions, vain  
*douceur* *honnêteté.* *Doux* *pl-f.*  
 phantoms, vanish! Let them appear.  
*fantôme pl.* *disparaître*

## SUBJUNCTIVE.

PRESENT. That I may please every body, is impossible.  
*ce*  
 That he may lead his pupil step by step to a perfect  
*conduire* *pas à*  
 knowledge of the art of speaking and writing. That  
*connaissance* *inf-1.* *inf-1.*  
 we may seduce by an enchanting style. That you  
*enchanteur 2.* *m. 1.*  
 may not appear timid. That they may not increase  
*accroître*  
 our sufferings.  
*peine pl.*

IMPERFECT. That I might acknowledge the truth.  
 That he might not displease by his haughtiness. That  
*hauteur.*  
 we might conduct him to court. That you  
*2. le* *art. cour.*  
 might know your real friends. That they might not  
 appear so scornful and vain.  
*dédaigneux*

## ON BRANCH IV. AND V.

## INDICATIVE.

PRESENT. I wait his return with impatience.  
*attendre* *retour m.*

Does he fear. death ? We do not confine  
*craindre art. mort s'astreindre*  
 ourselves to those frivolous rules. Do you confound  
 2. 1. *confondre*  
 those notions one with another ? Do they not  
 pl-f.  
 waste their time about trifles ?  
*perdre à (de)*

IMPERFECT. I was pitying those sad victims of  
*plaindre triste victime pl.*  
 the revolution. Was he not biting his fingers ?  
 f. *mordre frein m.*  
 We did join our sighs and tears. Were you  
*joindre soupir pl. larme pl.*  
 painting an historical subject ? Do they throw  
*peindre d'histoire 2 tableau répandre*  
 the graces of expression into their speeches ?  
 art.

PRETERIT. I aimed at an honest end. Did he  
*tendre à but. m.*  
 extinguish the fire of a disordered imagination ? Did  
*éteindre déréglé 2. 1.*  
 we sell our incense to the pride of a blockhead ? Did  
*vendre encens sot*  
 you feign to think as a madman ? Did they not  
*feindre de en*  
 come down at the first summons ?  
*descendre à ordre m.*

FUTURE. Shall I hear the music of the new opera ?  
*entendre*  
 Will he constrain the officers to join their respective  
*contraindre respectif 2.*  
 corps ? Will you not new-compose that charming  
 1. *refondre*  
 work ? They will assiduously correspond with their  
*assidûment correspondre*  
 friends.

CONDITIONAL. Should I, by these means, gain the  
 1. *atteindre à*  
 desired end ? Would he wait with so much patience ?  
*désiré 2. 1. tant de*  
 Should we sell our liberty ? Would you not confine  
 yourself to such humane laws ? They would  
 (de) si 2. 1.  
 dread the public's censure.  
*craindre de art. f.*

## IMPERATIVE.

Expect not happiness from external objects ; it is in  
 2. 1. *en*



thee. Let not thy melancholy paint every thing  
*toi. mélancolie peindre*  
 in black. Let us not descend to useless par-  
*noir descendre dans (de) 2. dé-*  
 ticulars. Ye sovereigns, make the people happy !  
*tail. 1. \* rendre pl.*  
 Let them acknowledge so much goodness.  
*répondre à bonté.*

## SUBJUNCTIVE.

PRESENT. That I may fear that cloud of enemies.  
*nuée f.*  
 That he may not answer such absurd criticism.  
*répondre à un 2. f. 1.*  
 That we may confound the arts with the sciences. That  
 you may have the same end in view.  
*tendre à même*

IMPERFECT. That I might not dissolve in tears. That  
*fondre*  
 he might draw a picture of distressed virtue. That  
*peindre malheureux 2.*  
 we might affect such low sentiments. That  
*feindre (de) 2. 1.*  
 you might hear their justification. That they  
*entendre*  
 might wait for the opinion of sensible persons.  
*\* sensé*

## CONJUGATION OF THE REFLECTED VERB

*Se Repentir.*

## INDICATIF.

*Present.* Je me repens, tu te repens, il se repent ;  
 nous nous repentons, vous vous repentez, ils se re-  
 pentent.

*Imperfect.* Je me repentois, &c.

*Pret. def.* Je me repentis, &c.

*Pret. ind.* Je me suis repenti, or repentie : nous  
 nous sommes repentis, or repenties.

*Pret. ant.* Je me fus repenti, or repentie, &c.

*Plup.* Je m'étois repenti, or repentie, &c.

*Fut. abs.* Je me repentirai, &c.

*Fut. ant.* Je me serai repenti, or repentie, &c.

## CONDITIONAL.

*resent.* Je me repentirois, &c.

*Past.* Je me serois repenti, *or* repentie, &c.

*or*

*Past.* Je me fusse repenti, *or* repentie, &c.

#### IMPERATIVE.

Repens-toi, qu'il se repente; repentons-nous, repentez-vous, qu'ils se repentent.

#### SUBJUNCTIVE.

*Pres.* Que je me repente, &c.

*Imperf.* Que je me repentisse, &c.

*Pret.* Que je me sois repenti, *or* repentie, &c.

*Plup.* Que je me fusse repenti, *or* repentie, &c.

#### INFINITIVE.

Se repentir, s'être repenti, *or* repentie, se repentant, repenti, s'étant repenti, *or* repentie, devant se repentir.

**OBSERVATION.** Reflected verbs are conjugated after the model which we give here, and according to the forms of the conjugation to which they belong. The compound tenses are conjugated with *être*, and the participle is put according to the gender and number, either in the masculine or feminine, in the singular or plural.

#### EXERCISE ON REFLECTED VERBS.

**OBSERVATION I.** Here we should recollect, that all reflected verbs are conjugated with two pronouns of the same person; that is, that *je* is always followed by *me*; *tu* by *te*; *il*, *elle*, *ils*, *elles*, by *se*; *nous* by *nous*; and *vous* by *vous*. In interrogative sentences, the pronoun subject is the only one that is put after the verb; and in those that are simply negative, *ne* is put between the two pronouns.

**OBSERVATION II.** *Me*, *te*, *se*, *nous*, *vous*, which are the regimen of reflected verbs, are sometimes regimen direct, as: *Je me flatte*, that is, *je flatte moi*; *tu te blesseras*, that is, *tu blesseras toi*, &c. and sometimes regimen indirect, as: *Je me fais une loi*, that is, *je fais à moi une loi*; *il s'est fait honneur*, that is, *il a fait honneur à soi*, &c.

In the following exercises upon verbs, the tenses will no longer be marked separately.

That I might be so grossly mistaken. We shall walk  
*se tromper se promener*  
 this evening in the park. Have I been mistaken? He  
*à*  
 had not missed his way. Should I have misunderstood?  
*s'égarer se méprendre*  
 One does not trifle with the public with impunity. Do  
*se moquer de impunément*  
 not fools applaud themselves, even for their own  
*soit s'applaudir de*  
 folly? Do we not nurse ourselves too much? With-  
*sottise pl. s'écouter*  
 out your care, would he ever have yielded to truth?  
*soin pl. se rendre*  
 Ladies, have you been walking long? I wish them  
*Mesdames long-temps qu'ils*  
 to accustom themselves early to work.  
*s'habituer sub.-1 de bonne heure à art.*  
 Did Lucretia put herself to death? Will not those flowers  
*se donner la mort*  
 fade? Can his happiness have so soon vanished?  
*se flétrir s'évanouir cond-2*  
 I had remembered my promise. We should be more  
*se souvenir de promesse On*  
 happy, did we not love ourselves so much. (On the Impe-  
 rative, see the model). O man! remember that thou art  
*que*  
 mortal. Let us give to ourselves an exact account of  
*se rendre 2 compte m. 1*  
 our actions. Rest yourselves under the shade of that oak.  
*se reposer à chène*  
 (But if the imperative sentence be with negation, the pro-  
 noun is placed before the verb, yet after *ne*, and *toi* is changed  
 into *te*). Be thou never blind to thy own defects.  
*s'aveugler sur*  
 Let us not thus seduce ourselves. Let us not pride  
*se séduire même s'enor-*  
 ourselves on the gifts of fortune.  
*gueillir de bien pl. art.*

## CONJUGATION OF THE IMPERSONAL VERB

*Falloir.*

## INDICATIVE.

*Present.* Il faut.*Imperfect.* Il falloit.*Preterit definite.* il fallut.*Preterit indefinite.* Il a fallu.

*Prétérit anterior.* Il eut fallu.  
*Pluperfect.* Il avoit fallu.  
*Future absolute.* Il faudra.  
*Future anterior.* Il aura fallu.

## CONDITIONAL.

*Present.* Il faudroit.  
*Past.* Il avoit fallu.

## SUBJUNCTIVE.

*Present, or future.* Qu'il faille.  
*Imperfect.* Qu'il fallût.  
*Præterit.* Qu'il ait fallu.  
*Pluperfect.* Qu'il eût fallu.

## INDICATIVE.

*Present.* Falloir.  
*Participle present.* o  
*Participle past.* Ayant fallu.

OBSERVATION. *Il* denotes an impersonal verb, only when we cannot put a noun in its stead; for, when, speaking of a child, we say, *il joue*: this is not an impersonal, because, in the room of the word *il*, we may put *l'enfant*, and say: *l'enfant joue*.

## EXERCISE ON THE IMPERSONAL VERES.

Does it rain this morning? Has it hailed last  
*pleuvoir matin grêler art. 2*  
 night? It does not snow. I believe it thunders.  
 1 *neiger croire que tonner*  
 Must he fall? That is ten years ago.  
*falloir ind-7 que succomber de cela-4 il y avoir ind-2 3*  
 It is a remarkable thing. It is ten o'clock. There are  
*ce 2 1 Il heures*  
 few real talents. It was not my friend's fault that  
*peu de vrai tenir à que*  
 it was not so. Will it freeze long? It is  
*la chose ind-3 ainsi geler faire*  
 horribly cold. It happened as they feared.  
*horriblement froid arriver ind-3 ce que on ind-2*  
 It is fit to act so. It was of great importance to succeed.  
*convenir de agir importer beaucoup ind-2 de réussir*  
 Would it be proper to write to Paris? It appears that  
*être à propos de paraître*  
 he has not attended to that business. Perhaps it  
*s'occuper ind-4 de*

would be better to give up the undertaking. It  
*valoir mieux* \* \* \*  
 was sufficient to know his opinion. There was  
*suffire ind-1 de*  
 yesterday, a council of war.  
*hier conseil*

## IRREGULAR VERBS

### Of the First Conjugation.

*Aller*, to go, is irregular in the present of the indicative, in the following terminations : *je vais*, or *je vas* (seldom used), *tu vas*, *il va*, *ils vont* : in the future, *j'irai*, *tu iras*, &c. : and in the present of the conditional : *j'irois*, *tu irois*, &c. : in the imperative, in these three terminations : *va*, *qu'il aille*, *qu'ils aillent* : and in the present of the subjunctive, in these four : *que j'aille*, *que tu ailles*, *qu'il aille*, *qu'ils aillent*. The indicative of this verb has two preterits definite, the one regular : *j'allai*, *tu allas*, &c. and the other irregular borrowed through custom from the verb *être* : *je fus*, *tu fus*, &c. the same in the imperfect of the subjunctive.

*S'en aller*, to go away, is conjugated like *aller*, except in the imperative, where *en* is shifted after the verb, in the following three forms : *va-t-en*, *allons-nous-en*, *allez-vous-en*.

*Puer*, to stink, defective, it is only used in the infinitive, the present, imperfect and future of the indicative, and the present of the conditional. Formerly they wrote : *je pus*, *tu pus*, *il put* ; but the present custom has corrected that abuse, and we write : *je pue*, *tu pues*, *il pue*. ACADEMY.

In the verbs in *oyer* and *ayer*, the *y* is changed into *i* in the following terminations, viz : in the indicative : *j'emploie*, I employ, *tu emploies*, *il emploie*, *ils emploient* ; *j'essaie*, I try, *tu essaies*, &c. In the imperative : *emploie*, *qu'il emploie*, *qu'ils emploient* ; *essaie*, &c. In the present of the subjunctive : *que j'emploie*, *que tu emploies*, *qu'il emploie*, *qu'ils emploient* ; *que j'essaie*, &c.

OBSERVATION. In the first and second persons plural of the imperfect of the indicative, these verbs make : *nous employions*, *vous essayiez*, &c. but we

should, as much as possible, avoid making use of those forms, on account of their harshness.

*Envoyer*, to send, and *renvoyer*, to send back, make the future of the indicative, and present of the conditional: *j'enverrai*, &c. *j'enverrois*, &c.

In the verbs in *ger*, the *e* is never omitted in any tense, that the *g* may preserve the same soft pronunciation: *juger*, to judge, *jugeant*, *jugeons*: and in those ending in *cer*, we put, for the same reason this mark (,) which we call *cédille*, under the *c* when followed by *a* or *o*, *sucer*, to suck, *suçant*, *suçons*.

OBSERVATION. In the verbs of this conjugation, the second person singular of the imperative takes *s* after *e*, when the relative pronouns *y* and *en* are to follow, as: *portes-en à ton frère*, carry some to your brother; *apportes-y des livres*, carry some books thither. The imperative *va* follows another rule; it takes a *t*, when followed by *en*, as: *va-t-en*, begone, and an *s*, when followed by *y*, as: *vas-y*, go thither: but it takes no *s*, when *y* is followed by a verb, as: *va y donner ordre*, go and order that matter.

#### EXERCISE.

Will you go this evening into the country? Perhaps I  
*aller à*  
 am going before to pay some visits, and if I be  
*auparavant \* faire quelque pl. ind-1.*  
 early at liberty, I shall certainly go home. Go and  
*libre s'en aller chez moi \**  
 do that errand. Let him go to church on holi-  
*commission église \* art. jour de*  
 days. By being so full of scents, and particularly of  
*fête pl. à force de inf-1 chargé odeur pl.*  
 amber, he stinks. I shall send spring flowers  
*ambre puer envoyer printanier pl. f.*  
 to those ladies. I would go to Rome, if I could.  
*dame pouvoir ind-2*  
 We would send back our horses. Let us not lightly  
*renvoyer*  
 judge of intentions. Did they not neglect their  
*juger \* art. négliger*  
 friends? They threatened with their anger. The bees  
*menacer de abeille*  
 were there sucking up the cups of the flowers. Why  
*y sucer calice Pourquoi*



do they go away so soon?  
*s'en aller*  
 yesterday to Windsor.

My brother and sister went  
 I shall not go any more a  
*à* art.

hunting.  
*chasse f.*

## IRREGULAR VERBS

### Of the Second Conjugation.

BRANCH I. *Bénir*, to bless, participle past, *béni*, *bénite*, when speaking of things consecrated by the prayers of the church; otherwise, it is always *béni*, *bénie*. We say: *du pain béni*, hallowed bread; *de l'eau bénite*, holy water; but we ought to say: *bénie entre toutes les femmes*, blessed among all women.

*Fleurir*, meaning to blossom, is regular; but when used in a figurative sense, that is meaning to flourish, the participle present makes *florissant*, and the third persons of the imperfect of the indicative make *florissoit*, *florissoient*.

*Haïr*, to hate; present of the indicative, *je hais*; *tu hais*, *il hait*,; second person singular of the imperative, *hais*. *Ai* in these four persons is pronounced as a vowel, having the sound of *è* grave open; *je hès*, *tu hès*, *il hèt*.

BRANCH. II. *Bouillir*, to boil; indicative, *je bous*, *tu bous*, *il bout*: future, *je bouillirai*: present of the conditional, *je bouillirois*: imperative, *bous*. *Ebouillir*, to over-boil, and *rebouillir*, to boil again, are conjugated like *bouillir*.

*Courir*, to run; infinitive, *couru*: indicative, *je cours*, *tu cours*, *il court*: preterit, *je courus* &c.: future, *je courrai*, &c. both *rr* being distinctly pronounced: conditional present, *je courrois*, &c.; imperative, *cours*: subjunctive, *que je courusse*, &c. N. B. We also say: *courre le cerf*, to hunt a stag. In the same manner are conjugated *accourir*, to run to; *concourir*, to concur; *discourir*, to discourse; *encourir*, to incur; *parcourir*, to run over, to survey; *recourir*, to have recourse to; *secourir* to assist.

*Faillir*, to fail; defective in some tenses and obsolete in others, is only used in the participle past *failli*, in the preterit definite, *je faillis*, and in the compound

tenses. The same may be said of *défaillir*, to faint. Some grammarians say *faillant*, *défaillant*. It is also the opinion of the Academy.

*Fuir*, to flee, to run away ; infinitive, *fuyant* : indicative, *je fuis*, *nous fuyons*, *vous fuyez*, *ils fuient* ; *je fuyois*, &c. *je fuis*, &c. : imperative, *fuyons*, *fuyez* : subjunctive, *que je fuie*, &c. , *que je fusse*, &c.

*Mourir*, to die ; infinitive, *mort* : indicative, *je meurs*, *tu meurs*, *il meurt*, *ils meurent* ; *je mourus*, &c. ; *je mourrai*, &c. : conditional, *je mourrois*, &c. ; imperative, *meurs*, *qu'il meure* ; subjunctive, *que je meure*, *que tu meures*, *qu'il meure*, *qu'ils meurent* ; *que je mourusse*, &c.

*Acquérir*, to acquire ; infinitive, *acquis* : indicative, *j'acquiers*, *tu acquiers*, *il acquiert*, *ils acquièrent* ; *j'acquis*, &c. ; *j'acquerrai*, &c. : conditional, *j'acquerois*, &c. ; imperative, *acquiers*, *qu'il acquière*, *qu'ils acquièrent* : subjunctive, *que j'acquière*, &c. ; *que j'acquiesse*, &c.

*Conquérir*, to conquer ; infinitive, *conquis* : indicative, preterit definite, *je conquis*, &c. ; subjunctive, imperfect, *que je conquiesse*, &c. This verb, which is conjugated like *acquérir*, is almost obsolete in the other simple tenses, but very much used in the compound tenses.

*Ouïr*, to hear ; defective or obsolete, except in the participle *ouï*, in the preterit definite of the indicative, *j'ouïs*, and the imperfect of the subjunctive, *que j'ouisse*. It is used in the compound tenses, but then it is generally accompanied by a verb : *je l'ai*, or *je l'avois ouï dire*, I have, or I had heard it so. It is conjugated with *avoir*.

*Quérir*, to fetch, is used in this form only, and after the verbs *envoyer*, *venir*, *aller* : *envoyez querir*, send for ; *allez querir*, go and fetch.

*Vêtir*, to clothe ; infinitive, *vêtu* : obsolete in the present of the indicative. The verbs *dévêtir*, to divest ; *revêtir*, to invest ; and *survêtir*, to put on clothes over others, are conjugated in the same manner, and are used in the present of the indicative.

OBSERVATION. *Sortir*, to go out, *ressortir*, to go out again, and *repartir*, to reply, or to set off again,

are conjugated like *sentir* : but *sortir*, to obtain, to have, a law term ; *ressortir*, to resort ; and *repartir*, to share, are conjugated like *finir*. *Sortir*, in the latter sense, is not used in all its tenses.

BRANCH III. *Cueillir*, to gather ; infinitive, *cueilli* : indicative, *je cueille*, *je cueillis*, *je cueillerai* : conditional, *je cueillerois*. *Accueillir*, to make welcome, and *recueillir*, to collect, are conjugated in the same manner.

*Saillir*, to project, is seldom used, except in the two participles *saillant* and *sailli*, and in the third person of the present of the indicative : *cette corniche saille trop*, that cornice projects too far. It is also used sometimes in the future and conditional. But *saillir*, to gush out, is conjugated like *finir*. It is only used in the participle past, *sailli*, and in the third persons of some tenses : *les eaux saillissent*, the waters gush out. Nevertheless the Academy gives all its tenses.

*Assaillir*, to assault ; infinitive, *assailli* : indicative, present, *j'assaille*, *tu assailles*, *il assaille* : future, *j'assaillirai* : conditional, *j'assaillirois*.

*Tressaillir*, to start, has the persons singular of the present tense : *je tressaille*, *tu tressailles*, *il tressaille*. These two verbs are oftener used in the present of the infinitive and the participle past, than in the other forms.

BRANCH IV. There are no irregulars in this branch. The conjugation of *tenir* serves as a model for all its compounds, and the same may be said of *venir*, but with this difference, that *tenir* and all its derivatives, are conjugated with *avoir*, in the compound tenses, whereas *venir* and its derivatives, except *contrevenir* and *subvenir*, take the auxiliary verb *être*, in the same tenses.

#### EXERCISE.

The arts and sciences flourished at Athens in the time of Pericles. The empire of the Babylonians flourished

pretty long. Does she sincerely hate that vain pomp and all  
*assez* *être* and the participle  
 the paraphernalia of grandeur ? By so whimsical a  
*appareil* *hâir* *bizarre* 2  
 art.

conduct, should we not concur to our destruction? May  
 he die in the peace of the Lord! That I should acquire  
 riches at the expence of my honesty. Sesostris, king  
 (de) à dépens pl. probité  
 of Egypt, conquered a great part of Asia. I have heard  
 ind-3 ouïr dire  
 that news. We ran, at the voice of that honest man,  
 accourir à  
 and assisted him. The formidable empire which Alexander  
 secourir 2 le 1 2 1 que  
 had conquered, did not last longer than his life. We shall  
 durer que  
 gather, in the Ancient History, some important and valuable  
 2 1 de 2 précieux 3  
 facts. Were we not overtaken by a horrible storm?  
 fait pl. 1 assaillir  
 Would he not avoid flatterers, if he knew all their false-  
 fuir ind-2 faus-  
 hood? He was like to lose his life in that ren-  
 seté f. faillir ind-4 \* \* art. ren-  
 counter. Will men always run after chimeras?  
 contre f. après de chimère pl.

# IRREGULAR VERBS

## Of the Third Conjugation.

*Avoir*, to have, of which we have given the conjugation.

*Choir*, to fall; defective, and hardly ever used but in this form: *il s'est laissé choir*, he let himself fall.

*Déchoir*, to decay: the infinitive has only *déchoir*, and participle past *déchu*: indicative, *je déchois*, *nous déchions*, *ils déchoient*: no imperfect: *je déchus*; *je décherrai*; conditional, *je décherrois*: subjunctive, *que je déchoie*, *que je déchusse*.

*Echoir*, to fall; infinitive, *échéant*, *échu*; without either first or second person in the present, where the third now makes *il échoit*, which is sometimes pronounced *il échet*, *ils échéent*; no imperfect: *j'échus*, *j'écherrai*: conditional, *j'écherrois*: subjunctive, *que j'échoie*, *que j'échusse*. In general it is only used in the third persons of the singular.

*Falloir*, must, impersonal, of which we have given the conjugation.

*Mouvoir*, to move; infinitive, *mu*; indicative, *je*

*je meus, tu meus, il meut, ils meuvent* : *je mus* ; *je mouvrai* : conditional, *je mouvrais* : imperative, *meus*, *qu'il meuve* : subjunctive, *que je meuve* ; *que je musse*.

*Pleuvoir*, to rain, impersonal : infinitive, *plu* : indicative, *il pleut* ; *il plut* : subjunctive, *qu'il plût*.

*Pouvoir*, to be able ; infinitive, *pu* : indicative, *je puis*, or *je peux* (seldom used), *tu peux, il peut, ils peuvent* ; *je pus, je pourrai* : conditional, *je pourrais* : subjunctive, *que je puisse, que je pusse*.

*Savoir*, to know ; infinitive, *sachant*, *su* : indicative, *je sais, tu sais, il sait* ; *je sus* ; *je saurai* : conditional, *je saurois* : imperative, *sache, qu'il sache, sachons, sachez, qu'ils sachent* : subjunctive, *que je sache* ; *que je susse*.

*Seoir*, to become, to besit, is seldom used but in the third persons of the simple tenses : *il sied, ils sièent, il séioit, il siéra, il siéroit, qu'il sièe*. It is without participle past in the infinitive, and consequently without compound tenses : also without preterit in the indicative, and without imperfect in the subjunctive. But *seoir*, to sit, is used only in these two forms : *seoir* and *séant* ; nevertheless, we sometimes find *il sied*.

*S'asseoir*, to sit down ; as used now, infinitive, *s'asseyant*, *assis* : indicative, *je m'assieds, nous nous asseyons, vous vous asseyez, ils s'asseyent* ; *je m'asseyois* ; *je m'assis* ; *je m'assiérai*, or *je m'asseyerai* : conditional, *je m'assiérais*, or *je m'asseyerais* : imperative, *assieds-toi, qu'il s'asseye, asseyons-nous, asseyez-vous* : subjunctive, *que je m'assisse, que tu t'assisses, qu'il s'assit, qu'ils s'assissent*. According to some grammarians, there is neither first nor second person plural of these tenses. *Asscoir*, to sit, to settle, *rasseoir*, to sit again, to compose, and *se rasseoir*, to sit down again, are conjugated in the same manner. The Academy does not mention any other way of conjugating this verb.

*Voir*, to see ; infinitive, *voyant, vu* : indicative, *nous voyons, vous voyez* ; *je voyois* ; *je vis* : *je verrai* : conditional, *je verrois* : subjunctive, *que je voie, que tu voies, que nous voyions* ; *que je visse*. *Eutrevoir*, to have a glimpse of, and *revoir*, to see again, are con-

jugated in the same manner : but *prévoir*, to foresee, has *je prévoirai, je prévoirois* ; *surseoir*, to supersede, *sursis, je surseoirai, je surseirois* ; the rest like *voir*.

*Valoir*, to be worth ; infinitive, *valu* : indicative, *je vau, tu vau, il vaut* ; *je vaudrai* : conditional, *je vaudrois* : imperative, *vau, qu'il vaille* : subjunctive, *que je vaille, que tu vailles, qu'il vaille, qu'ils vaillent*. *Prévaloir*, to prevail, is conjugated in the same manner, except that the present of the subjunctive is regular : *que je prévale, &c.*

*Pourvoir*, to provide ; infinitive, *pourvoyant, pourvu* : indicative, *je pourvoyois, je pourvoirai* : conditional, *je pourvoirois* : subjunctive, *que je pourvoie, &c.*

*Vouloir*, to be willing ; infinitive, *voulu* : indicative, *je veux, tu veux, il veut, ils veulent* ; *je voudrai* : conditional, *je voudrois* : imperative, *veux, qu'il veuille* : subjunctive, *que je veuille, que tu veuilles, qu'il veuille, qu'ils veuillent*.

## EXERCISE.

I shall sit down on the top of that hill, whence  
*s'asseoir* *sommet* *côteau d'où*  
 I shall see a prospect as magnificent as varied. I can  
*scène f. aussi magnifique que varié* *pouvoir*  
 and will tell the truth. Does he know that deplorable  
*vouloir* *savoir*  
 catastrophe ? Should this book be good for nothing ?  
*ne valoir rien*  
 Do you think I would deceive him ? Doubt  
*que vouloir subj-1. tromper 2 le 1*  
 not that reason and truth will prevail at last.  
*que* \* *prévaloir subj-1 à la longue*  
 It rained all day yesterday. Let them know  
*pleuvoir ind-3* \* *savoir*  
 that their grace depends upon their submission. This new  
*dépendre de*  
 fashion becomes young persons admirably well. The  
*seoir à* *à merveille*  
 heavenly bodies are moved by the action of two opposite  
*céleste* *se mouvoir* *deux opposé*  
 forces. Has he, at least, seen again with pleasure,  
*du moins* *revoir ind-4*  
 his country and his friends ! Has that land fallen  
*patrie f.* *échoir ind-4*  
 to your father's lot ? See the admirable order of the  
*2 en partage 1* *2* *1*  
 universe : does it not announce a supreme architect ? Shall  
*2 artisan 1*



we always see the triumph of the wicked ? Had he had a  
 glimpse <sup>triomphe</sup> of the dawn of this fine day ? We were  
<sup>entrevoir ind-4</sup> <sup>aurora</sup> seated on the banks of the Thames, whence we were con-  
 templating <sup>bord pl.</sup> those myriads <sup>Tamise f.</sup> of vessels which bring  
<sup>templier ind-2</sup> <sup>millier pl.</sup> every year the riches of the two hemispheres. <sup>vaisseau qui apporter</sup> My father  
 will provide for every thing.  
<sup>pourvoir à</sup>

## IRREGULAR VERBS

*Of the Fourth Conjugation.*

BRANCH I. *Braire*, to bray ; defective, being only used in the third persons of the present and future of the indicative : *il brait, ils braient, il braira, ils brairont*, and in the conditional, *il brairoit*.

*Faire*, to do, or make ; infinitive, *faisant, fait* : indicative, *je fais, nous faisons, vous faites, ils font : je faisais ; je fis ; je ferai* : conditional, *je ferois* : imperative, *fais, qu'il fasse, faisons, faites* : subjunctive, *que je fasse, que je fisse*.

In the same manner are conjugated *contrefaire*, to counterfeit, *défaire*, to undo, *redéfaire*, to undo again, *refaire*, to do again, *satisfaire*, to satisfy, and *surfaire*, to exact, to ask too much. These four, viz ; *forfaire*, to trespass, *malfaire*, to do ill, *méfaire*, to misdo, and *parfaire*, to perfect, are only used in the infinitive and participle past, *forfait, malfait, méfait, and parfait*.

*Traire*, to milk, defective ; infinitive, *trayant, trait* : indicative, *je traite, nous trayons, ils traient, je trayois* ; no præterit definite ; *je traiterai* : conditional, *je traiterois* : imperative, *trais, qu'il traie, trayons, trayez* : subjunctive, *que je traie* ; no imperfect.

BRANCH II. *Naître*, to be born ; infinitive, *naissant, né* : indicative, *je nais, nous naissons ; je naissois ; je naîtrai* : conditional, *je naîtrois* : imperative, *nais, qu'il naisse, naissons* : subjunctive, *que je naisse ; que je naquisse*. *Renaitre*, to be born again, is conjugated in the same manner.

*Pâître*, to graze, and *repâître*, to feed, are regular,

but defective, having neither preterit definite of the indicative, nor imperfect of the subjunctive. The future and conditional are never used, their pronunciation being disagreeable and ungrateful to the ear. In the compound tenses, they are only used in this familiar phrase : *il a pu et repu*.

BRANCH III. *Bruire*, to rustle ; defective, being only used in the participle present : *bruyant*, which is oftener used as a mere adjective : *des flots bruyants*, and in the third persons of the imperfect of the indicative : *il brujoit, ils brujoient*.

*Luire* and *reluire*, to shine, are irregular in the participle past : *lui, relui*, and defective in the preterit definite of the indicative, and the imperfect of the subjunctive.

*Nuire*, to hurt, irregular, only in the participle past : *nui*.

*Circoncire*, to circumcise, irregular only in the participle past, *circoncis*, in the preterit definite of the indicative, *je circoncis*, and in the imperfect of the subjunctive ; *que je circoncisse*. According to some grammarians, this verb has neither participle present in the infinitive, nor imperfect of the indicative : but the greatest number are for those forms, which, however, are little harmonious, and therefore, taste ought to proscribe them. The Academy does not mention them, from which we may suppose that they are altogether wanting.

*Confire*, to pickle ; infinitive, *confisant, confit* : indicative, *je confis ; je confisois ; je confis* : subjunctive, *que je confisse*. *Suffire*, to suffice, is conjugated in the same manner.

*Dire*, to say, is irregular only in the second person plural of the present of the indicative : *vous dites*, in the preterit definite, *je dis*, and in the imperfect of the subjunctive, *que je disse*. Conjugate *redire*, to say again, in the same manner. Also the other compounds of *dire*, viz. *dédire*, to unsay ; *contredire*, to contradict ; *interdire*, to forbid ; *médire*, to slander ; and *prédire*, to foretel, except that the second person plural of the present of the indicative is regular : *vous dédisez, contredisez, &c.* *Maudire*, to curse,

varies in the following forms ; *maudissant, nous maudissons, vous maudissez, ils maudissent ; je maudissois.*

*Ecrire*, to write ; infinitive, *écrivait* : indicative, *nous écrivons, vous écrivez, ils écrivent ; j'écrivois ; j'écrivis* : imperative, *qu'il écrive, écrivons, écrivez* : subjunctive, *que j'écrive, &c. que j'écrivisse, &c.* *Circonscrire*, to circumscribe, *décrire*, to describe, and the other compounds, are conjugated in the same manner.

*Frir*, to fry ; defective, having only that form, and the following : *frit ; je fris, tu fris, il frit ; je frirai, &c. je frirois, &c.* To supply the deficiency of the other forms, we make use of the verb *faire*, and the infinitive *frir*.

*Lire*, to read : infinitive, *lisant, lu* : indicative, *je lis ; je lisois ; je lus* : subjunctive, *que je lise, que je lusse.* The same irregularities are found in *relire*, to read over again, and *élire*, to elect.

*Rire*, to laugh ; infinitive, *riant, ri* : indicative, *nous rions, vous riez, ils rient ; je riois ; je ris* : imperative, *qu'il rie, rions, riez* : subjunctive, *que je rie ; que je risse.* *Sourire*, to smile, is conjugated in the same manner.

*Boire*, to drink ; infinitive, *buvant, bu* : indicative, *je bois, nous buvons, vous buvez, ils boivent ; je buvois, je bus* : imperative, *bois, qu'il boive, buvons, buvez* : subjunctive, *que je boive, que nous buvions, que vous buviez ; que je busse.* The same for *reboire*, to drink again.

*Clorre*, to close ; defective : infinitive, no participle present, *clos* : indicative, *je clos, tu clos, il clot*, no plural in this tense ; no imperfect, and no preterit definite : *je clorrai* ; conditional, *je clorrois.* Neither the imperative nor the subjunctive are used ; though we might very well say : *clos ce parc*, shut up that park ; *qu'il close ce jardin*, let him shut up that garden ; *il veut que je close cette prairie*, he would have me enclose this meadow. This verb is used in all its compound tenses. *Enclorre*, to enclose, and *renclorre*, to enclose again, have the same irregularities.

*Eclorre*, to be hatched, to blow like a flower, de-

fective : infinitive, *éclos*, only : indicative, without either first or second person, *il éclot*, *ils éclosent* : neither imperfect nor preterit definite ; *il éclorra*, *ils éclorront* : conditional, *il éclorroit*, *ils éclorroient* : subjunctive, *qu'il éclosse*. The participle is construed with *être*.

*Conclure*, to conclude ; infinitive, *concluant*, *conclu* : indicative, *je conclus*, *nous concluons*, *vous concluez*, *ils concluent* ; *je conclusois* ; *je conclus* : imperative, *qu'il conclue*, *concluons*, *concluez* : subjunctive, *que je conclue*, *que je conclusse*.

*Exclure*, to exclude, is conjugated like *conclure*, except that the participle past is *exclu*, or *exclus*.

*Croire*, to believe ; infinitive, *croyant*, *cru* : indicative, *je crois*, *nous croyons*, *vous croyez*, *ils croient* ; *je croyois* ; *je crus* ; imperative, *qu'il croie*, *croyons*, *croyez* : subjunctive, *que je croie* ; *que je crusse*.

## EXERCISE.

Why do you play the fool ? Will he never leave off his  
*contresfaire* *insensé* *se défaire de*  
 bad habits ? Seated under the shade of palm-trees,  
*mauvais habitude pl.* *à* *ombre* *palmier*  
 they were milking their goats and ewes, and merrily  
*traire ind-2* *chèvre* *brebis* *avec joie*  
 drinking that nectar which was renewed every day.  
*boire ind-2* *m. qui* *se renouveler ind-2*  
 It is time for him to make serious reflections upon his  
*que il faire subj-1 (de) sérieux pl. f.*  
 conduct. Was not Virgil born at Mantua ? He would  
*naître ind-3 à Mantoue*  
 have been the most wretched of men, had he ever  
*cond-3* *malheureux art.* *s*  
 injured any body. Always speak truth, but with dis-  
*nuire cond-3 à personne* *dire art.* *mé-*  
 cretion. Never contradict any body in public. Write every  
*nagement* *contredire* *en*  
 day the reflections which you make upon the books you are  
*que* *que*  
 reading. Did he not read that interesting story with a  
*lire* *ind-3* *2* *1*  
 great deal of pleasure ? We have laughed heartily and  
*rire ind-4 de bon cœur*  
 have resolved to go on. Shall you enclose your park  
*résoudre ind-4 de* *enclorre*  
 with a wall or a hedge ? The silk-worms are hatched  
*de* *muraille f.* *haie f.* *ver à soie* *éclore*

very early this year. Let us believe the truth of the Christian  
 2 année 1 croire à chrétien 2  
 religion.  
 f. 1

BRANCH IV. All verbs in *aindre*, *eindre* and *oin-*  
*dre*, are conjugated like *plaindre*; therefore, there are  
 no irregular verbs in this branch.

BRANCH V. *Absoudre*, to absolve, defective; infi-  
 nitive, *absolvant*, *absous*; indicative, *j'absous*, *nous*  
*absolvons*, *vous absolvez*, *ils absolvent*; *j'absolvois*;  
 no preterit definite: *j'absoudrai*: conditional, *j'ab-*  
*soudrois*: imperative, *qu'il absolve*, *absolvons*, &c.  
 subjunctive, *que j'absolve*; no imperfect. The fe-  
 minine of the participle past is *absoute*.

*Résoudre*, to resolve, is conjugated like *absoudre*;  
 but it is used in all its tenses. The preterit definite is,  
*je résolu*, and the imperfect of the subjunctive, *que je*  
*résolusse*. It has two participles, viz. *résolu* when it  
 means *decided*; and *résous*, when it means *reduced into*:  
 in this last sense it has no feminine.

*Coudre*, to sew; infinitive, *cousant*, *cousu*: indi-  
 cative, *nous cousons*, *vous cousez*, *ils cousent*; *je cou-*  
*sois*; *je cousis*: imperative, *qu'il couse*, *cousons*, &c.  
 subjunctive, *que je couse*; *que je cousisse*. Conjugate  
 in the same manner, *découdre*, to unsew, and *recoudre*,  
 to sew over again.

*Mettre*, to put; infinitive, *mettant*, *mis*: indica-  
 tive, *je mets*, *tu mets*, *il met*; *je mis*: imperative,  
*mets*: subjunctive, *que je misse*. Its compounds, *ad-*  
*mettre*, to admit, *commettre*, to commit, &c. are con-  
 jugated in the same manner.

*Moudre*, to grind; infinitive, *moulant*, *moulu*: in-  
 dicative, *je mouds*, *nous moulons*, *vous moulez*, *ils*  
*moulent*; *je mourois*; *je moulu*: imperative, *mouds*,  
*qu'il moule*, *moulons*, &c. subjunctive, *que je moule*,  
*que je moulusse*. In the same manner are conjugated,  
*émoudre*, to grind (knives, &c.), and *remoudre*, to  
 grind again.

*Prendre*, to take; infinitive, *prenant*, *pris*: indi-  
 cative, *nous prenons*, *vous prenez*, *ils prennent*: *je*  
*prenois*; *je pris*: imperative, *qu'il prenne*, *prenons*,  
 &c. subjunctive, *que je prenne*, *que nous prenions*, *que*

*vous prenez, qu'ils prennent ; que je prisse.* All its compounds, *apprendre*, to learn, *comprendre*, to understand, &c. are conjugated in the like manner.

*Rompre*, to break ; infinitive, *rompant, rompu* : indicative, *je romps, il rompt*, &c.

*Suivre*, to follow ; infinitive, *suivant, suivi* ; indicative, *je suis, nous suivons ; je suivais ; je suivis* ; imperative, *suis, qu'il suive, suivons*, &c. subjunctive, *que je suive, que je suivisse.* Conjugate in the same manner *s'ensuivre*, to follow, to ensue ; and *poursuivre*, to pursue.

*Vaincre*, to conquer ; infinitive, *vainquant, vaincu* : indicative, *je vains, nous vainquons, vous vainquez, ils vainquent ; je vainquais ; je vainquis* ; imperative, *qu'il vaille, vainquons*, &c. subjunctive, *que je vaille ; que je vainquisse.* *Convaincre*, to convince, is conjugated like *vaincre*. These two verbs are irregular, only because the *c* is changed into *qu*, before *a, e, i, o*.

*Battre*, to beat, is irregular only in the three persons singular of the present of the indicative : *je bats, tu bats, il bat*.

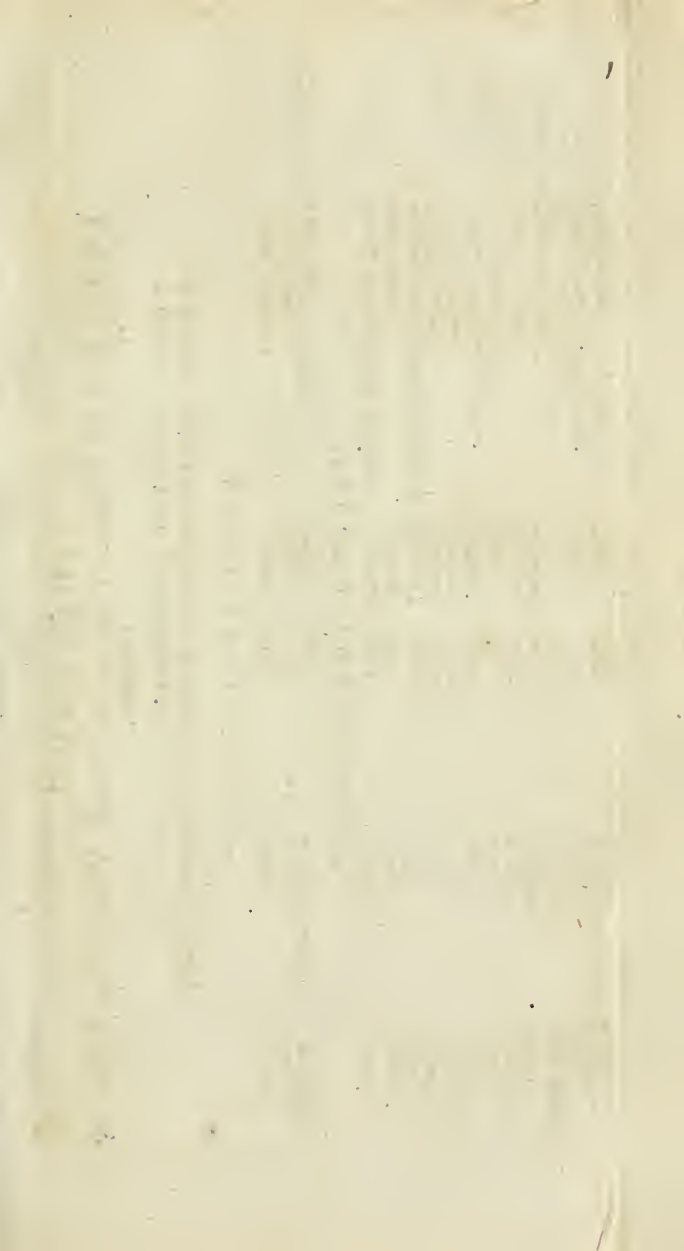
*Etre*, to be, which has already been conjugated through.

*Vivre*, to live ; infinitive, *vivant, vécu* : indicative, *je vis, nous vivons ; je vécus* ; imperative, *vis, qu'il vive, vivons*, &c. : subjunctive, *que je vive ; que je vécusse.*

#### EXERCISE.

Did they not conclude from that luminous  
*conclure ind-3* 2  
 argument the most absurd consequence ? Could that judge  
*raisonnement 1* 2 1  
 thus lightly absolve the guilty ? My daughter was  
*si* *absoudre cond-1* *coupable pl.*  
 sewing all day yesterday. Does he set a great  
*coudre ind-3* *journée 2* 1 *mettre*  
 value upon riches ? I never admitted those principles.  
a *admettre ind-3*  
 Has he committed that fault ? I wish you may take  
commettre ind-1 que prendre subj-1  
 courage. I took great pains, but at last I ground  
ind-3 *beaucoup de* *s.* moudre ind-3





[illegible]

all the coffee. In the middle of the road, the axle-tree of  
à milieu route essieu  
our carriage breaks down. For a long time we followed  
carrosse se rompre suivre ind-3  
that method, which was only fit to mislead  
qui ne ind-2 que 2 propre 1 à 3 égarer 5  
us. What is the consequence? The Greeks vanquished  
nous 4 que s'ensuivre Grec pl. vaincre ind-3  
the Persians at Marathon, Salamis, Platea and Mycale.  
à pr. Salamine pr. Platée pr.  
It is during winter that they thrash the corn in cold  
ce pendant art. que on battre bled art. froid 2  
countries. Happy those who live in solitude! Has he lived  
pays qui s. art. retraite f.  
long? Long live that good king!  
que 1 4 subj-1 3 2

#### OF THE FORMATION OF THE TENSES.

Tenses are either simple, or compound. *Simple* tenses are those which do not borrow the tenses of the verbs *avoir* or *être* : *compound* tenses are those which are formed of the tenses of *avoir*, or *être*, and the participle past of a verb. Among the simple tenses, there are five which are called *primitive*, because they serve to form the other tenses in the four conjugations. These are : the *present* and *preterit* of the indicative, and the *present*, *participle present* and *participle past* of the infinitive.

From the present of the indicative we form the second person singular of the imperative, by merely omitting *je* : *j'aime*, I love ; imperative, *aime*, love thou. We only except these four verbs, viz : in the first conjugation ; *je vais*, imperative, *va*. In the third conjugation ; *j'ai*, *je sais* ; imperative, *aie*, *sache*. In the fourth conjugation, branch V ; *je suis*, imperative, *sois*.

From the preterit definite, we form the imperfect of the subjunctive, by changing *ai* into *asse*, for the first conjugation, and by adding *se* to the other terminations of the preterit definitive, as : *j'aimai*, *j'aimasse* ; *je finis*, *je finisse* ; *je tins*, *je tinsse* ; *je reçus*, *je reçusse*.

From the present of the infinitive, we form the future of the indicative and present of the conditional,

by changing *r* or *re* into *rai*, for the future, and into *rois*, for the conditional, as : *aimer*, *j'aimerai*, *j'aimerois* ; *rendre*, *je rendrai*, *je rendrois*.

EXCEPTIONS. In the first conjugation, *aller* makes *j'irai*, *j'irois*, and *envoyer*, *j'enverrai*, *j'enverrois* : *renvoyer* has the same irregularity.

In the second conjugation, branch II, *courir* makes *je courrai*, *je courrois* ; *mourir*, *je mourrai*, *je mourrois* ; *acquérir*, *j'acquerrai*, *j'acquerrais* ; *conquérir*, *je conquerrai*, *je conquerrais*, though but seldom used in these tenses. Branch III, *cueillir* makes *je cueillirai*, *je cueillirais*. Branch IV, *tenir* and *venir*, with their compounds, make *je tiendrai*, *je tiendrais* ; *je viendrai*, *je viendrais*.

In the 3d conjugation, *avoir* makes *j'aurai*, *j'aurais* ; *recevoir*, *je recevrai*, *je recevrais* ; *échoir*, *j'écherrai*, *j'écherrais* ; *déchoir*, the same ; *falloir*, *il faudra*, *il faudrait* ; *pouvoir*, *je pourrai*, *je pourrais* ; *savoir*, *je saurai*, *je saurais*. *S'asseoir*, *je m'assièrai*, or *je m'asseyerai* ; *je m'assièrais*, or *je m'asseyerais*. *Voir*, *je verrai*, *je verrais* ; same irregularity in its compounds, except *pouvoir* and *prévoir*, which form their tenses regularly. *Pleuvoir*, *il pleuvra*, *il pleuvrait* ; *valoir*, *je vaudrai*, *je vaudrais* ; *vouloir*, *je voudrai*, *je voudrais*.

In the 4th conjugation, branch I, *faire* makes *je ferai*, *je ferois*. Branch V, *être* makes *je serai*, *je serais*.

OBSERVATION. Some grammarians form the present of the conditional from the future of the indicative. In this case, there are no exceptions.

From the participle present, we form :

1<sup>o</sup>. The imperfect of the indicative, by changing *ant* into *ois*, as : *aimant*, *j'aimois* ; *recevant*, *je recevois*. Except in the third conjugation, *ayant* and *sachant*, which make *j'avois*, *je savais*.

2<sup>o</sup>. The three persons plural of the present of the indicative, by changing *ant* into *ons*, *ez*, *ent*, as : *aimant*, *nous aimons*, *vous aimez*, *ils aiment*. Except in the third conjugation, *ayant* and *sachant*, which make *nous avons*, *vous avez*, *ils ont* ; *nous savons*, *vous savez*, *ils savent*. In the fourth conjugation,

branch I, *faisant*, and its compounds, which make *vous faites, ils font* : branch II, *disant*, and its compound *redisant*, which make *vous dites, vous redites* : branch V, *étant*, *nous sommes, vous êtes, ils sont*.

The first and second persons plural of the imperative, are the same as the first and second persons plural of the present of the indicative, and, of course, have the same formation.

3°. The present of the subjunctive, by changing *ant*, according to the person and number, into *e, es, e, ions, icz, ent*, as : *aimant, que j'aime, que tu aimes, qu'il aime, que nous aimions, que vous aimiez, qu'ils aiment*.

EXCEPTIONS. In the first conjugation, *allant, que j'aille, que tu ailles, qu'il aille, qu'ils aillent*. In the second conjugation, we except all the verbs in branch IV : *tenant, venant*, and their compounds : *que je tienne, que tu tiennes, qu'il tienne, qu'ils tiennent ; que je vienne, &c.* The first and second persons plural are formed regularly.

In the third conjugation, we except the verbs in *avoir*, as : *recevant, que je reçoive, que tu reçoives, qu'il reçoive, qu'ils reçoivent ; pouvant, que je puisse, que tu puisses, qu'il puisse, que nous puissions, que vous puissiez, qu'ils puissent ; valant, que je vaille, que tu vailles, qu'il vaille, qu'ils vaillent ; voulant, que je veuille, que tu veuilles, qu'il veuille, qu'ils veuillent ; mouvant, que je meuve, que tu meuves, qu'il meuve, qu'ils meuvent. Falloir, without participle present, qu'il faille*.

In the fourth conjugation, branch I, *faisant, que je fasse, que tu fasses, qu'il fasse, que nous fassions, que vous fassiez, qu'ils fassent* : branch II, *buvant, que je boive, que tu boives, qu'il boive, qu'ils boivent* : branch V, *prenant, que je prenne, que tu prennes, qu'il prenne, qu'ils prennent ; étant, que je sois, que tu sois, qu'il soit, que nous soyons, que vous soyez, qu'ils soient*.

The third person of the imperative, being like the third person of the present of the subjunctive, they have both the same formation.

OBSERVATION. This formation does not by any

means prevent the changing of the *y* into *i* in verbs in which custom has introduced it, as : *voyant, que je voie ; employant, que j'emploie ; essayant, que j'essaie.*

From the participle past are formed the compound tenses, by adding to it the tenses of the auxiliaries *avoir* and *être*, as : *j'ai aimé, j'ai eu aimé ; je suis tombé ; j'ai été battu.*

#### AGREEMENT OF THE VERB WITH THE SUBJECT.

We have already seen that the subject is that of which something is affirmed, and it may always easily be known ; the answer to this question : *qui est-ce qui ?* who, or what is it ? always pointing it out so as never to be mistaken. When we say : *Pierre vit*, Peter lives ; *l'oiseau vole*, the bird flies, if we ask : *qui est-ce qui vit ?* Who is it that lives ? *qui est-ce qui vole ?* what is it that flies ? the answers : *Pierre* and *l'oiseau*, show that *Pierre* and *l'oiseau* are the subjects of the verbs *vit* and *vole*.

RULE. The verb ought to be of the same number and person as its subject.

#### EXAMPLES.

|                              |               |                         |               |
|------------------------------|---------------|-------------------------|---------------|
| <i>Je ris.</i>               | I laugh.      | <i>Nous parlons,</i>    | We speak.     |
| <i>Tu joues,</i>             | Thou playest. | <i>Vous plaisantez,</i> | You jest.     |
| <i>Il aime,</i>              | He loves.     | <i>Ils sont fous,</i>   | They are mad. |
| <i>La vertu est aimable.</i> |               |                         |               |
| Virtue is amiable.           |               |                         |               |

*Ris* is in the singular number, and the first person, because *je*, its subject, is in the singular and the first person. *Joues* is in the singular and the second person, because *tu* is in the singular and the second person, &c.

OBSERVATIONS. 1°. When a verb has two subjects in the singular number, that verb is put in the plural.

#### EXAMPLE.

*Mon père & ma mère m'aiment tendrement.*  
My father and mother love me tenderly.

2°. When a verb relates to subjects of different persons, it agrees with the first, in preference to the other



other two, and with the second in preference to the third. We first name the person to whom we are speaking, and always name ourselves last.

## EXAMPLES.

*Vous, votre frère & moi, nous lisons ensemble la brochure nouvelle.*

You, your brother and I, we read together the new pamphlet.

*Vous & votre frère, vous viendrez avec moi.*

You and your brother, you will come with me.

3°. When a verb has *qui* relative for its subject, it is put in the same number and person as the noun or pronoun to which *qui* relates.

## EXAMPLES.

*Est-ce moi qui ai dit cette nouvelle ?*

Is it I who told this news ?

*Est-ce nous qui l'avons voulu ?*

Is it we who desired it ?

*Les hommes qui aiment sincèrement la vertu sont heureux.*

Those who sincerely love virtue are happy.

## EXERCISE.

OBSERVATION. Should the learner have done the preceding exercises upon the verbs, before he had finished those on the article, adjectives and pronouns, he must stop here, until he have gone through the whole of the exercises, and seen the preliminary remarks on the verbs and the formation of tenses.

The freest of all men is he who can be free even in slavery itself. Are we not often blind to our own defects ? All men are inclined to laziness, but the

savages of hot countries are the laziest of all men. Do you think of imposing long on the credulity of the public ?

His uprightness and honesty make him sought after by every body. Strength of body and of soul do not

always meet together. A good heart and a fine

soul are precious gifts of nature. You, your friend  
 and I, <sup>(de)</sup> have each a different opinion. Take good  
 care, <sup>2.</sup> you and your brother, <sup>1.</sup> not to give way to the im-  
*bien de* petuosity of your temper. \* *s'abandonner*  
 He that complains <sup>most</sup>  
*se plaindre le plus*  
 of men, is not always he that has most reason to complain  
 of them. <sup>2.</sup> You that wish <sup>1.</sup> to enrich your mind with  
*en 1.* *vouloir* \* *de*  
 thoughts strongly conceived and nobly expressed, read  
*fortement rendu* *noblement exprimé*  
 the works of Homer and Plato.

The learner ought to be told, in regard to the first observation, that many authors of the last century have put in the singular the verb which has two subjects singular, when these subjects express ideas nearly synonymous. Above fifty instances of it may be found in Bossuet: but now, we follow the rule of the agreement. With regard to the second observation, politeness requires that we should conform to it; but there are cases wherein we may dispense with the rule. One of the editors of the dictionary of the French Academy has said: *Ni moi, ni d'autres, n'avons pu rien comprendre à cette phrase.* Neither I, nor any body else, has been able to understand any thing in that sentence. Here we see that he has placed *moi* first, and that he has not put *nous* before *n'avons*, which, however, is required by most grammarians. A sentence like this is to be found in a work published by one of the most learned members of the French National Institute.

N. B. It may not be improper to point out to the learner the difference between the French and the English construction. In the translation of the above sentence, the English verb agrees with the subject nearest to it, which is not the case in the French.

#### OF THE GOVERNMENT OF VERBS.

We have said that an active verb was that after which we might put *quelqu'un* or *quelque chose*; likewise (page 96) that the word which is put after

the verb is called the government, or regimen of that verb. We then observèd, that this regimen might be known by asking the question, *qu'est-ce que ?* This regimen we call *direct*, and it may be either a noun or a pronoun.

RULE. When the regimen of the active verb is a noun, it is generally placed after the verb ; when a pronoun, it is placed before it.

## EXAMPLES.

|                                 |                                      |
|---------------------------------|--------------------------------------|
| <i>Ma mère aime ses enfans.</i> | <i>Aimez le prochain comme vous-</i> |
| My mother loves her children.   | <i>même.</i>                         |
|                                 | Love your neighbour as your-         |
|                                 | self.                                |

We ought to say : *je vous aime*, I love you, instead of *j'aime vous* : *il m'aime*, he loves me, instead of *il aime moi*.

Beside this regimen direct, some active verbs may have a second, which is called *indirect*, and is marked, by the words *à* or *de*, as :

|  |                                   |
|--|-----------------------------------|
| <i>Il a fait un présent à sa sœur,</i> | <i>Il accuse son ami d'impru-</i> |
| He has made a present to his           | <i>dence.</i>                     |
| sister.                                | He accuses his friend of im-      |
|  | prudence.                         |

This second regimen is known by the answer to these questions : *à qui ?* to whom ? *à quoi ?* to what ? *de qui ?* of whom ? *de quoi ?* of what ? as : *A qui a-t-il fait un présent ?* to whom did he make a present ? *à sa sœur ;* to his sister. *De quoi accuse-t-il son ami ?* of what does he accuse his friend ? *d'imprudence ;* of imprudence.

The regimen of passive verbs is *de*, or *par*, before the noun, or pronoun that follows them, as :

|  |                                   |
|--|-----------------------------------|
| <i>La souris est mangée par le chat,</i> | <i>Un enfant sage est aimé de</i> |
| The mouse is eaten by the cat.           | <i>ses parens,</i>                |
|  | A good child is loved by          |
|  | its parents.                      |

OBSERVATION. We ought never to use the word *par*, by, before *Dieu*, God. We say : *Les méchans seront punis de Dieu*, which, in order to avoid making use of *by*, may be thus englished : God will punish the wicked.

Some few neuter verbs have no regimen, as : *dormir*, to sleep ; but many of them have.

RULE. We put *à* or *de* before the noun, or pronoun that follows the neuter verb.

#### EXAMPLES.

|  |   |
|--|---|
| <i>Tout genre d'excès nuit à la santé,</i> | <i>Ce sentiment a plu au roi.</i>         |
| Every kind of excess is hurtful to health. | This sentiment has pleased the king.      |
| <i>Il médit de tout le monde,</i>          | <i>Il jouit de toute sa liberté,</i>      |
| He slanders every body.                    | He has the full enjoyment of his liberty. |

We have seen that the reflected verbs have for their regimen the personal pronouns *me*, *te*, *se*, *nous* and *vous*, and that this regimen is sometimes direct and sometimes indirect.

Grammarians have very properly distinguished the *reciprocal* from the *reflected* verb. The latter expresses an action exercised by a subject upon itself, and not upon an object foreign to it : but the former denotes that two beings are exercising the same action upon each other at the same time. In the reflected verb, the action is reflected, as it were, upon its own subject : in the reciprocal verb, there is a reciprocity of action.

The regimen of a verb may also be another verb in the infinitive.

A verb governs another in the infinitive, 1°. without a preposition, as : *aller*, *aimer mieux*, *falloir*, *devoir*, *espérer*, *envoyer*, *daigner*, *laisser*, *oser*, &c. 2°. with the preposition *de*, as : *achever*, *conseiller*, *affecter*, *craindre*, *promettre*, *s'assurer*, &c. 3°. with the preposition *à*, as : *avoir*, *aimer*, *s'appreter*, *consentir*, *se plaire*, &c. But the knowledge of these differences can only be acquired by long habit and continual practice.

*Désirer*, to wish, governs the verb that follows it, either without a preposition, or with the preposition *de*, as : *il désire aller*, or *d'aller vous voir*, he wishes to go and see you. Several good authors make use of either regimen, but the first seems to be more general. According to some grammarians, it is the same with *espérer*, to hope.

*Commencer*, to begin ; *continuer*, to continue ; *con-*

*raindre*, to force; *engager*, to engage; *exhorter*, to exhort; *forcer*, to force; *manquer*, to fail; and *obliger*, to oblige, take *à*, when we wish to avoid the hiatus which would be produced by the repetition of several *a*'s or the jingle of several vowels, and *de*, when we would avoid the harsh sound of several *de*'s in the same sentence, as: *il me force d'abandonner à d'autres cette entreprise*, he forces me to leave this undertaking to others: *il commençoit à demander de vos nouvelles*, he began to enquire after you.

*S'efforcer*, *tâcher*, *participer*, *manquer*, *tarder*, *prier*, and *être*, take *à* or *de*, according to their different meanings.

When they take *à*.

*S'efforcer*, to force one's self; to use one's whole strength: *Né vous efforcez pas à courir*, do not force yourself to run.

*Tâcher*, to aim at, to try, &c.: *Vous tâchez à m'embarrasser par des argumens captieux*, you try, you want to perplex me by sophistical arguments.

*Participer*, to participate in, to share, &c.: *c'est participer en quelque sorte au crime, que de ne pas l'empêcher quand on le peut*, we, in a manner, participate in crime, if we do not prevent it, when we have it in our power.

*Manquer*, to fail: *vous avez manqué à faire ce que je vous avois dit*, you have failed to do what I had told you.

When they take *de*.

To endeavour: *efforçons-nous de mériter l'estime*, &c. let us endeavour to deserve the esteem, &c.

To endeavour: *tâchons d'acquérir des connoissances*, let us endeavour to acquire knowledge.

To participate of, to partake of the nature of, &c.: *les pierres dont on tire l'alun participent de la nature du plomb*: the stones from which alum is extracted partake of the nature of lead.

To be like to, to be near, &c.: *il a manqué de tomber*, he was like to fall; he was near falling.

*Tarder*, to tarry, &c. :  
*le corps de réserve tarda trop à donner*, the reserve delayed too long coming to the charge.

*Prier*, to pray, to request, &c. with the verbs *déjeuner*, *dîner*, *goûter*, *souper*, when it is a formal invitation : *il m'a prié à dîner*, he has invited me to dinner.

*Etre*, to belong : *ce palais est au roi*, that palace belongs to the king.

To long, an impersonal verb : *il me tarde de le voir*, I long to see him.

With the same verbs, when it is a chance invitation : *il m'a prié de dîner*.

Meaning, it is the business, the duty, with *à* or *de* : *c'est au maître à parler*, & *au disciple d'écouter*, the master is to speak and it is the duty of the scholar to listen.

## OF THE NATURE AND USE OF MOODS AND TENSES.

### OF THE INDICATIVE.

The indicative is the manner of expressing the different tenses with simple affirmation only. It contains eight tenses, viz. : the *present absolute*, the *imperfect*, or *present relative*, the *preterit definite*, the *preterit indefinite*, the *preterit anterior*, the *pluperfect*, the *future simple*, and the *future anterior*.

The *present absolute* denotes that a thing is, or is doing at the time when it is mentioned, as : *j'aime*, I love ; *ils jouent*, they play.

The *imperfect*, or *present relative*, denotes the past with regard to the present ; it shows that a thing was present at a time which is past : *je souppais quand il entra*, I was supping when he came in.

The *preterit definite* denotes a thing done at a time which is entirely past : *j'écrivis hier à Rome*, I wrote yesterday to Rome. The time is precisely determined.



The *preterit indefinite* denotes a thing either done at a time which is past, but not particularly determined, as : *il m'a fait un vrai plaisir en venant me voir*, he has given me real pleasure by coming to see me : or at a time past, though still unfinished, as : *j'ai vu cette semaine beaucoup de monde*, I have seen many people this week.

The *preterit anterior* denotes that a thing was done at a time which is past, and is either *definite*, or *indefinite*. The *preterit anterior definite* relates to a time which is entirely past, as : *j'eus dîné hier à midi*, I had dined yesterday at twelve o'clock. The *preterit anterior indefinite* relates to a time which is not yet quite elapsed, as : *j'ai eu déjeûné ce matin à dix heures*, I had breakfasted this morning at ten o'clock.

The *pluperfect* denotes that a thing was done before another which was done itself at a time past : *j'avois soupé, quand il entra*, I had supped, when he came in.

The *future absolute* denotes that a thing will be, or will be done at a time which is not yet come : *j'irai demain à la campagne*, I shall go to-morrow into the country.

The *future anterior* denotes that when a thing shall happen, another thing will then have been : *quand j'aurai fini, je sortirai*, when I shall have done, or when I have done, I shall go out.

#### OF THE CONDITIONAL.

The *conditional* is the manner of expressing the affirmation, with dependance upon some condition. It has two tenses, viz. the *present* and the *past*.

The *present of the conditional* denotes, according to circumstances, either that a thing would be, or would be done now, as : *je lirois, si j'avois des livres*, I would read, if I had books ; or, that a thing would be, or would be done, upon certain conditions : *je ferois votre affaire avant qu'il soit peu, si elle dépendoit uniquement de moi*, I would settle your business before long, if it only depended upon me.

The *past of the conditional* denotes that a thing

would have been at a time which is past, upon some conditions : *j'aurais fait votre affaire, si vous m'en aviez parlé*, I would have settled your business, if you had mentioned it to me ; or, *j'eusse fait votre affaire, si vous m'en eussiez parlé*.

#### OF THE IMPERATIVE.

The *imperative*, in verbs, is the manner of expressing, beside the affirmation, the act of commanding, exhorting, or entreating. It has but one tense, which denotes the present, with relation to the act of commanding, and the future with regard to the thing commanded : *faites cela*, do that.

#### OF THE SUBJUNCTIVE.

The *subjunctive* is the manner of expressing the affirmation with dependance upon something that precedes. It is called subjunctive, because it depends so far upon an antecedent, that it makes no longer a complete sense as soon as it is separated from it. It has four tenses, viz. : the *present*, the *future*, the *imperfect*, the *preterit* and the *pluperfect*.

The *present* and *future* generally present themselves in the subjunctive under the same form, and they are distinguished only by circumstances. When we say : *il faut que je vous aime bien pour supporter toutes vos inégalités*, I must love you very much indeed, to bear with all your inequalities ; it is evident that *je vous aime* denotes the present tense : but if we say, *je doute qu'il vienne*, I doubt whether he will come, the words *il vienne* are evidently for *il viendra*.

The *imperfect of the subjunctive* most commonly expresses a past action, but it is likewise susceptible of a future signification. If to these words : *il est parti*, he is gone ; we answer : *je ne croyais pas qu'il partît*, I did not think he would go ; this tense expresses a time past : but if the same answer be made to these words : *il partira*, he will go ; then it certainly is a future.

The *preterit* has likewise these two significations : *il a fallu que j'aie passé chez lui*, I was obliged to.

call on him ; is a past ; but *je n'entreprendrai pas cette affaire, que je n'aie consulté*, I will not undertake this business, before I have consulted ; is a future.

It is the same with the *pluperfect*. This sentence : *je ne croyois pas que vous eussiez sitôt fait*, I did not think you would have done so soon ; expresses the past : but this : *je voudrois que vous eussiez fait avant mon retour*, I wish you might have done before I come back ; expresses the future.

#### OF THE INFINITIVE.

The *infinitive* is, in verbs, the manner of expressing without affirmation, or of expressing affirmation indefinitely. It denotes the action or state in general, and consequently is not susceptible of either numbers or persons.

The infinitive denotes, of itself, neither *present*, *past*, nor *future* : nevertheless, it is considered as denoting those tenses when it is following other verbs. The *present* always expresses a *present* relative to the preceding verb : as : *je le vois, je le vis, je le verrai venir*, I see, I saw, I shall see him come (coming). The *past* always expresses a *past* relative to the verb that precedes it, as : *je crois, je croyois l'avoir vu venir*, I think, I thought that I had seen him coming. To express a *future*, the infinitive must be preceded by the infinitive of the verb *devoir*, as : *je croyois devoir y aller*, I thought I was to go thither.

OBSERVATION. The infinitive also expresses a future after the verbs *promettre, espérer, compter, s'attendre* and *menacer*, as : *il promet de venir (qu'il viendra)*, he promises to come (that he will come) ; *il menace de s'y rendre (qu'il s'y rendra)*, he threatens to go thither (that he will go thither).

We call a *participle* a word which partakes of the nature of the verb and of the adjective ; of the verb, as it has its signification and regimen ; of the adjective, as it expresses a quality. There are two participles, viz. the *participle present* and the *participle past*.

## OF THE PARTICIPLE PRESENT.

The *participle present* always terminates in *ant*, *aimant*, *finissant*, *recevant*, *rendant*.

RULE. The *participle present* is always invariable, that is, it takes neither gender nor number.

We say: *une montagne*, or *des montagnes* dominant *sur des plaines immenses*, a mountain, or mountains commanding immense plains; *un homme*, *des hommes*, *une femme*, *des femmes* lisant, a man, men, a woman, women reading. Thus, this participle is, according to circumstances, either masculine or feminine, singular or plural.

OBSERVATION. We must not confound the participle present with some verbal adjectives, that is, adjectives derived from verbs. We say: *c'est un homme obligant*, he is an obliging man; *une femme obligeante*, she is an obliging woman. These are not participles, because they have no government. But when we say: *cette femme est d'un bon caractère*, obligant *tout le monde*, *quand elle le peut*, that woman is of a good disposition, obliging every body, whenever she has it in her power; *obligant* is here a participle, since it governs *tout le monde*.

What grammarians call *gerund* is nothing but the participle present, to which is prefixed the word *en*: *on se forme l'esprit*, *en lisant de bons livres*, we form our minds, by reading good books.

## EXERCISE.

That mountain *being* very high, and thus *commanding* a vast extent of country, was *very well* calculated for our *très-étendu* *ind-2* *très* *propre* *à* observations. They go *cringing* before the great, that *rampant devant* *pl. afin de* they may be insolent to their equals. The state of pure *\* avec* *égal pl.* nature is the savage *living* in the desert, but *living* in his family, *knowing* his children, *loving* them, *making use of* speech, and *making* himself understood. An agreeable *lan-* *parole* *se faire* *entendre* *lan-*

gour insensibly      *laying hold of my senses, suspended*  
*gueur insensiblement s'emparer*      *suspendre ind-3*  
the activity of my soul, and I fell asleep.      Time is a real  
*s'endormir ind-3*

marplot, placing, replacing, ordering, disordering, impressing,  
*brouillon mettre*      *ranger*      *imprimer*  
erasing, approaching, removing, and making all things good  
*effacer*      *approcher*      *éloigner*      *rendre*      *pl. f.*  
and bad, and almost always impossible to be known again.  
*quasi*      *méconnoissable*

#### OF THE PARTICIPLE PAST.

The *participle past* presents more difficulties than the preceding one, and grammarians have long been at variance upon this question: In what case does it take gender and number? Without entering into any discussion, we shall state at full length what is the present practice on this important subject.

The *participle past* has various terminations: *aimé, fini, reçu, ouvert, dissous, &c.*

This *participle* either agrees with its subject or its regimen.

#### AGREEMENT OF THE PARTICIPLE PAST WITH ITS SUBJECT.

**RULE I.** The *participle past*, when it is accompanied by the auxiliary verb *être*, agrees with its subject in gender and number; that is, we add to it *e*, if the subject be feminine, and *s*, if it be in the plural.

#### EXAMPLES.

|   |  |
|---|--|
| <i>Mon frère est tombé,</i>             | <i>Ma sœur est tombée,</i>             |
| My brother is fallen down.              | My sister is fallen down.              |
| <i>Mes frères sont tombés,</i>          | <i>Mes sœurs sont tombées,</i>         |
| My brothers are fallen down.            | My sisters are fallen down.            |
| <i>La nuit sera bientôt passée,</i>     | <i>Les spectacles sont fréquentés</i>  |
|   | <i>par les gens oisifs,</i>            |
| The night will soon be over.            | The theatres are frequented            |
|   | by the idle.                           |
| <i>Elle est este d e tout le monde,</i> | <i>Cette fleur est fort recherché,</i> |
| She is esteemed by every                | This flower is much sought             |
| body.                                   | after.                                 |

**OBSERVATION.** In the compound tenses of reflected verbs, the *participle* agrees with the regimen, and not with the subject. In this sentence: *je me suis*

*promenée*, *promenée* agrees with the government *me* ; but in this: *Lucrèce s'est donné la mort*, the participle *donné* takes no gender, because *se* is for *à soi*, and because, in this case, as will be seen hereafter, the participle takes neither-gender nor number.

## EXERCISE.

Fire-arms were not *known* to the ancients. Ishmaël,  
*arme à feu* f. ind-4 *connu de*  
 the son of Abraham, is *known* among the Arabs as  
 \* *Arabe* pl. *comme*  
 the man from whom they are *sprung*, and *circumcision*  
*celui* *sorti* art. f.  
 has *remained* with them as the mark of their origin.  
*être demeuré* *leur*  
 Heaven is that permanent city wherein the just are to be  
*ciel* 2 *citée* f. 1 *où* *devoir* \*  
*received* after this life. In Abraham's time, the threatenings  
*reçu* 2 1 *menace* pl-f.  
 of the true God were dreaded by Pharaoh, king of Egypt:  
*Dieu* ind-2 *redouté* *Pharaon*  
 but in the time of Moses, all the nations were perverted,  
*Moïse* f. ind-2 *perverti*  
 and the world, which God had made to manifest his  
*pour*  
 power, was *become* a temple of idols. That dreadful  
*puissance* f. *devenu* *idole* pl.  
 crisis, which threatened the state with instant destruction,  
*crise* f. ind-2 *de prochain* 2 1  
 was happily soon over. She is *come* to bring us all kinds  
*passé* *venu* \* *sorte*  
 of refreshments. Sciences have always been protected by  
*rafraîchissement* f. *protégé*  
 enlightened governments.  
*éclairé* 2 1

RULE II. The participle past, when it is accompanied by the verb *avoir*, never agrees with its subject.

## EXAMPLES.

|                                      |                                     |
|--------------------------------------|-------------------------------------|
| <i>Mon frère a écrit,</i>            | <i>Ma sœur a écrit,</i>             |
| My brother has written.              | My sister has written.              |
| <i>Mes frères ont écrit,</i>         | <i>Mes sœurs ont écrit,</i>         |
| My brothers have written.            | My sisters have written.            |
| <i>Les Amazones ont acquis de la</i> | <i>J'ai contraint les soldats à</i> |
| <i>célébrité,</i>                    | <i>marcher,</i>                     |
| The Amazons have acquired            | I have forced the soldiers to       |
| some celebrity.                      | march.                              |



OBSERVATION. The participle *été* is the only one in the French language that never varies. We say, *il*, or *elle a été*, he or she has been; *ils*, or *elles ont été*, they have been.

## EXERCISE.

The Romans have successively triumphed over the  
*successivement triompher de*  
 most warlike nations. Lampridius relates that Adrian had  
*belliqueux 2 1*  
 erected to Jesus Christ some temples, which were still  
*élever ind-6 de que on \* encore*  
 to be seen in his time. Happy those princes who ne-  
*voir ind-2 de \* art.*  
 ver made use of their power but to do good! We  
*user ind-4 que pour art.*  
 have spent the whole day in tormenting ourselves.  
*passer journée à se tourmenter*  
 One has seldom seen a great stock of good sense in a man of  
*fonds sens à*  
 imagination. The errors of Descartes have proved very  
*\* beaucoup*  
 useful to Newton.  
*servir*

## AGREEMENT OF THE PARTICIPLE PAST WITH ITS REGIMEN.

RULE I. The participle past always agrees with its regimen direct, when that regimen is placed before the participle, whatever may be the auxiliary verb that accompanies it.

## EXAMPLES.

|  |   |
|--|---|
| <i>Les écoliers que j'ai eus ont fait de grands progrès.</i> | The pupils I have had have made a rapid progress.     |
| <i>Lucrece s'est tuée.</i>                                   | Lucretia has killed herself.                          |
| <i>J'ai renvoyé les livres que vous m'aviez prêtés.</i>      | I have sent back the books which you had lent me.     |
| <i>Que de soins je me suis donnés!</i>                       | What pains I have taken!                              |
| <i>Quelle affaire avez-vous entreprise?</i>                  | What business have you undertaken?                    |
| <i>Quand la race de Caïn se fut multipliée.</i>              | When the race of Cain had multiplied.                 |
| <i>Ces yeux que n'ont émus ni soupirs ni terreur.</i>        | Those eyes which neither sighs nor terror have moved. |

\* OBSERVATION. The regimen put before the participle is, in general, one of these pronouns *que, me, te, se, le, la, les, nous, vous*; but it is sometimes a noun joined to the pronoun *quel*, or preceded by the word of quantity *que*, as may be seen in the before mentioned examples.

The ancient grammarians made two exceptions to this rule. They were of opinion that the participle ought to take neither gender nor number, 1°. when the subject is put after the participle, as: *les lettres qu'a écrit Madame de Sévigné*, the letters which Madame de Sévigné has written: *la leçon que vous ont donné vos maîtres*, the lesson which your masters have given you: but this exception, to which Boileau, Racine, &c. would never submit, is now universally rejected in France, and we ought to say *écrites* in the first example, and *donnée* in the second.

2°. When the participle, although preceded by its regimen direct, is followed by an adjective making part of the preceding regimen, as: *Adam et Eve que Dieu avoit créé innocens*, Adam and Eve whom God had created innocent: *la ville de Londres s'est rendu florissante par son commerce*, the city of London has made itself flourishing by its commerce. This likewise is contrary to the present practice, and we ought to say *créés* in the first example, and *rendue* in the second.

#### EXERCISE.

All the letters I have received confirm that important  
 f. recevoir confirmer 2  
 news. The agitated life which I have led till now  
*nouvelle 1 agité 2 1 f. mener jusqu'à présent*  
 makes me sigh for retirement. The difficulties which  
*soupirer après art. retraite f.*  
 the Academies have made to one another, do not seem  
*se faire \* \* paroître*  
 to me easy to be resolved. The sciences which you have  
*aisé résoudre f.*  
 studied will prove infinitely useful to you. The death which  
*être f.*  
 Lucretia gave herself has made her immortal. The cities  
*se donner immortaliser f.*

which those nations have *built* to themselves are but a heap  
*peuple se bâtir ne que amus*  
 of cottages. The celebrity which the Amazons have *ac-*  
*chaumière f. f.*  
*s'acquérir ne que rêve 2*  
 quired to themselves is nothing but the dream of a credulous  
 mind. The persons whom you have *instructed* appear to me  
*1 f. instruire*  
 possessed of reason and taste. The opportunities which he  
*plein occasion f.*  
 has had of beating the enemy, and of which he has not  
*battre inf-1*  
 laid hold, have made him suspected of treason. Nothing  
*profiter faire soupçonner trahison*  
 can equal the ardour of the troops I have *seen* setting off.  
*égaler troupe f. voir partir inf-1*  
 The chimeras which she has got in her head, are beyond  
*chimère f. se mettre passer*  
 all belief. What steps have I not *taken*? What fortunes  
*croyance démarche faire f.*  
 has not this revolution *overthrown*? What tears has she not  
*renverser que de larmes*  
 shed, what sighs has she not *heaved*? The Amazons have  
*verser soupir pousser*  
 made themselves famous by their courage. The city of Lon-  
*se rendre célèbre*  
 don has *made* itself, by its commerce, the metropolis of the  
*métropole*  
 universe. I have *thought* her agitated by the Furies. The  
*croire*  
 tongue which Cicero and Virgil have *written* will last  
*écrire vivre*  
 through their works. I could have wished to avoid those  
*par de entrer dans*  
 details, but I have *thought* them necessary. The Tribunes  
*croire*  
 demanded of Clodius the execution of the promise which the  
*demander à*  
 Consul Valerius had *given* them.

N. B. We have not found in our most famous  
 writers since fifty years, a single instance of the two  
 exceptions which the ancient grammarians make to  
 this rule: they all agree, even in poetry, in rejecting  
 them; which can no longer leave any doubt about  
 the present usage.

RULE II. The participle past never agrees with  
 its regimen, either when that participle is without a

regimen direct, or when, having a regimen direct, that regimen is placed after it.

#### EXAMPLES.

|   |  |
|---|--|
| <i>La lettre dont je vous ai parlé.</i>                 | The letter which I have mentioned to you.              |
| <i>La perte et les profits auxquels il a participé.</i> | The loss and profits in which he has participated.     |
| <i>Les académies se sont fait des objections.</i>       | The academies have proposed objections to one another. |
| <i>Vous avez instruit ces personnes à dessiner.</i>     | You have taught those persons to draw.                 |
| <i>Lucrece s'est donné la mort.</i>                     | Lucretia has put herself to death.                     |

OBSERVATION. We have in French about 600 verbs which have no regimen direct, 550 of which are conjugated with the auxiliary verb *avoir*.

#### EXERCISE.

The persons whose visit you had *announced* to me are  
 1 5 2 *annoncer* 4 3  
 not come. Men have *built themselves* cities. The Amazons  
*venir* *se bâtir*  
 have acquired great *celebrity*. I have forced the sol-  
*beaucoup de* *contraindre*  
*diers* to march. That woman has *given herself* fine gowns.  
*marcher* *se donner (de)* robes  
 Letters and writing have been *invented* to represent  
 3 *écriture* 4 on 1 *inventer* 2 pour *peindre*  
 speech. He has *left* a very splendid glory. She has cut her  
*un éclatant* *se couper* \*  
*two fingers*. Titus had made his wife mistress of his  
*rendre* ind-5  
 riches. I have *given myself* a deal of trouble. Commerce  
*bien* *bien* *peine*  
 has made this city flourishing. God has *created* men in-  
*créer* ind-3  
 nocent. They have *appointed themselves* a *rendez-vous*.  
*se donner* \*

N. B. Some grammarians are of opinion that we may say: *Mes sœurs se sont fait religieuses*; *elle s'est rendu la maîtresse*; *elle s'est trouvé guérie*; *les Amazones se sont rendu célèbres*; *Lucrece s'est tué soi-même*; *Madame s'est trouvé mal ce matin*. But, in all these examples, the regimen is direct and precedes the participle: of course, they come under Rule 1. and ought to take gender and number.

**RULE III.** The participle past takes neither gender nor number, either when the participle and the auxiliary verb to which it is joined are used impersonally, or when that participle is followed by a verb which governs the nouns or pronouns preceding it.

## EXAMPLES.

|  |  |
|--|--|
| <i>Les chaleurs excessives qu'il a fait cet été ont causé bien des maladies.</i> | The excessive heats which we have had this summer, have been the cause of many diseases. |
| <i>Quelle fâcheuse aventure vous est-il arrivé ?</i>                             | What unpleasant adventure have you met with ?  |
| <i>La maison que j'ai fait bâtir.</i>  | The house which I have ordered to be built.  |
| <i>Imitez les vertus que vous avez entendu louer.</i>                            | Imitate the virtues which you have heard praised.  |
| <i>Les mathématiques que vous n'avez pas voulu que j'étudiasse.</i>              | The mathematics which you would not permit me to study.                                  |
| <i>Elle s'est laissée séduire.</i>   | She has suffered herself to be seduced.  |

**OBSERVATION.** To make a right application of the second part of this rule, we ought to examine whether we can put the regimen immediately after the participle. As we cannot say : *j'ai fait la maison, vous avez entendu les vertus, vous n'avez pas voulu les mathématiques*, it follows that the regimen belongs to the second verb. Sometimes, however, the regimen may relate either to the participle, or to the verb, according to the meaning of the speaker. For instance, we ought to say : *je l'ai vu peindre*, meaning, I saw her picture drawn, and *je l'ai vue peindre*, meaning, I saw her painting.

## EXERCISE.

The great changes which have taken place in administration, have astonished many people. The heavy rains which we have had in the spring, have done great injury to the harvest. The scarcity which there was last winter, has afforded the opportunity of doing much



good. *What news has come to you?* The scholars *whom*  
*venir*  
 you made read, have made great progress. The figures  
*ind-4* *(de)*  
*which* you have learnt to draw are of a great beauty.  
*apprendre dessiner*  
 We ought never to swerve from the good path  
*faillir ind-1* *s'éloigner* *route f.*  
*which* we have begun to pursue. The measures *which*  
*on commencer suivre mesures*  
 you have advised me to adopt have not succeeded. The  
*conseiller de prendre*  
 rule *which* I have begun to explain seems to me very  
*règle expliquer paroître*  
 easy to understand. You see that I have not been mistaken  
*saisir que se tromper ind-4*  
 on the affairs *which* I had foreseen you would have.  
*prévoir que cond-1*

N. B. 1°. We ought to say, although Restant and some other grammarians are of a contrary opinion: *le dieu Mercure est un de ceux que les anciens ont le plus multipliés*, the god Mercury is one of those the ancients have multiplied the most; *ce jour est un de ceux qu'ils ont consacrés aux larmes*, this day is one of those which they have consecrated to tears; *c'est une des plus belles actions que j'ai vues*, it is one of the finest actions I have seen. All these examples come under Rule I.

2°. Here are two examples which might puzzle foreigners, and perhaps many Frenchmen; the first, because the verb which governs the regimen is not expressed, and the second, because the regimen is understood. *Je vous ai rendu tous les services que j'ai voulu, que j'ai dû, que j'ai pu*; I have done you all the services I would, I ought, I could. *De la façon que j'ai dit, or que j'ai parlé, on a dû m'entendre*; In the manner I have said, or I have spoken, they must have understood me. Add *rendre* at the end of the first sentence, and it comes under Rule III. In the second, put *les choses* after *dit*, and *de ces choses* after *parlé*, and it will come under Rule II.

3°. The Abbé d'Olivet, Mr. Duclos, &c. will have us say:

*Avez-vous entendu chanter la nouvelle ariette?* *Avez-vous entendu chanter la nouvelle actrice?*



*Je l'ai entendu chan-  
ter.*

*Une personne s'est présen-  
tée à la porte; je l'ai  
fait passer.*

*Avec des soins, on auroit  
sauvé cette personne; on  
l'a fait mourir.*

*Je l'ai entendue chan-  
ter.*

*Une personne s'est présen-  
tée à la porte; je l'ai  
laissée passer.*

*Avec des soins, on auroit  
sauvé cette personne; on  
l'a laissée mourir.*

They bring the examples of the first column under Rule III. and those of the second under Rule I. But the Abbé de Condillac thinks otherwise, and considers, in all the above cases, the verb and the participle as forming an indivisible idea. We cannot give our opinion upon this subject in an elementary work like the present.

## CHAP. VI.

### OF PREPOSITIONS.

Prepositions are words which serve to express the relations of things one to another, and this they do by joining the noun or pronoun following to the word that precedes them. When we say: *le fruit de l'arbre*, the fruit of the tree, *de* expresses the relation between *fruit* and *arbre*. When we say: *-utile à l'homme*, useful to man, *à* makes the noun *homme* relate to the adjective *utile*. When we say: *j'ai reçu de mon père*, I have received from my father, *de* serves to join the noun *père* to the verb *reçu*. *De* and *à* are prepositions, and the word which follows them is called the *regimen* of the preposition. Some grammarians term it also *complement*, because the preposition only expresses a general and imperfect sense, which, to become particular and perfect, needs being restrained by a word.

These words are called prepositions, because they are generally placed before the noun which they govern.

There are various kinds of prepositions; the principal ones are as follows.

Those denoting the place are:

1°. *Chez*, at. *Il est chez lui*, he is at home.

2°. *Dans*, in. *Il se promène dans le jardin*, he is walking in the garden.

3°. *Devant*, before. *Il est toujours devant mes yeux*; he is always before my eyes.

4°. *Derrière*, behind. *Il ne regarde jamais derrière lui*, he never looks behind him.

5°. *Parmi*, among. *Que de fous parmi les hommes!* how many fools among men!

6°. *Sous*, under. *La taupe vit sous terre*, the mole lives under ground.

7°. *Sur*, upon, on. *Il a le chapeau sur la tête*, he has his hat on (his head).

8°. *Vers*, towards. *L'aimant se tourne vers le nord*, the loadstone points towards the north.

#### EXERCISE.

We find less real happiness *in* an elevated condition *de* *f.*  
than in a middling state. *There was a delightful*

*moyen* 2. *état* *y avoir* 2.  
grove *behind* his house. *Among* so many different

1. *tant de* 2.  
nations, there is not one but has a religious worship.

1. *qui ne subj.* 1. 2. *culte* 1.  
Nature displays her riches with magnificence *under* the  
*déployer*

torrid zone. Eternal snows are to be seen  
2. 1. *f. de* 2. 1. *on voir* ind-1.  
*on* the summit of the Alps. One is never truly easy

but *at home*. *Towards* the north, nature presents  
*tranquille*  
*que soi.*

a gloomy and savage prospect. He walked *before* me  
*triste* 2. 3. *aspect m.* 1.

to serve me as a guide.  
*servir de* \*

Those denoting the order are :

1°. *Avant*, before. *La nouvelle est arrivée avant le courrier*, the news are come before the courier.

2°. *Après*, after. *Il est trop vain pour marcher après les autres*, he is too proud to walk after other people.

3°. *Entre*, between. *Elle a son enfant entre les bras*, she holds her child between (in) her arms.

4°. *Depuis*, since, from. *Depuis la création jusqu'à nous*, from the creation to the present time.

5°. *Dès*, from. *Dès son enfance*, from his infancy : *dès sa source*, from its source.

## EXERCISE.

From the earliest infancy, I have had a horror for  
*tendre* 2. 1. *de*  
 lying. Many very astonishing events have  
*mensonge.* \* (*de*) 2. 1. *il*  
 taken place for these ten years. *Between* those  
*se passer*  
 two mountains is a hollow deep road. We  
*creux* 2. *et profond* 3. *chemin* m. 1.  
 were up before day light, in order to enjoy the mag-  
*se lever* ind-6. *jourir de* *ma-*  
 nificent spectacle of the rising sun. After such great  
*gnifique* *levant* 2 1 (*de*) *si*  
 faults, it only remained for us to repair them  
*ne rester* *que à*  
 as well as we could.  
*de notre mieux.*

Those denoting union are :

1°. *Avec*, with. *Il faut savoir avec qui on se lie*,  
 we ought to know the persons with whom we asso-  
 ciate.

2°. *Durant*, during. *Durant la guerre*, during the  
 war : *durant l'été*, during the summer.

This preposition expressing a continued duration :

3°. *Pendant*, during, in. *Pendant l'hiver*, in win-  
 ter time : *pendant la paix*, in time of peace.

This denotes a duration limited, restricted to a given  
 time.

4°. *Outre*, beside. *Outre des qualités aimables, il*  
*faut encore, &c.*, beside amiable qualities there ought  
 still, &c.

5°. *Suivant*, according. *Je me déciderai suivant*  
*les circonstances*, I shall determine according to cir-  
 cumstances.

6°. *Selon*, according, by. *Le sage se conduit selon*  
*les maximes de la raison*, a wise man acts according  
 to the dictates of reason.

## EXERCISE.

With wit, politeness, and a little forwardness to oblige,  
 (*de*) *peu de prévenance*  
 one generally succeeds in the world. Beside the ex-  
*réussir*  
 terior advantages of figure, and the graces of deportment,  
 art. *art. maintenir*

she possesses an excellent heart, a just mind, and a sensible <sup>avoir</sup> soul. <sup>2.</sup> <sup>1.</sup> <sup>2.</sup> <sup>1.</sup> Always behave yourself *according* to the maxims which I have inculcated in you. <sup>se conduire</sup> <sup>\*</sup> In the course of that siege, the commandant of the city made ind-3.

some very lucky sallies. We are fit for meditation <sup>de</sup> <sup>heureux</sup> <sup>sortie.</sup> On a during winter.

Those denoting opposition are :

1°. *Contre*, against. *Je plaide contre lui*, I plead against him.

2°. *Malgré*, in spite of. *Il l'a fait malgré moi*, he has done it in spite of me.

3°. *Nonobstant*, notwithstanding. *Nonobstant ce qu'on lui a dit*, notwithstanding what has been said to him.

#### EXERCISE.

We cannot <sup>savoir</sup> <sup>cond-1.</sup> <sup>agir</sup> act long against our own character ; notwithstanding all the pains we take to disguise it, it shows itself and betrays us in many occasions : it is in <sup>se montrer</sup> <sup>trahir</sup> <sup>nous</sup> vain for us, in spite of ourselves, we are known at last. <sup>avoir beau faire</sup> <sup>à la longue.</sup>

Those denoting separation are :

1°. *Sans*, without. *Des troupes sans chefs*, troops without commanders.

2°. *Excepté*, except. *Excepté quelques malheureux*, except some wretches.

3°. *Hors*, except, save. *Tout est perdu hors l'honneur*, all is lost save honour.

4°. *Hormis*, except, but. *Tous sont entrés hormis mon frère*, they are all come in, but, except, my brother.

#### OF SEPARATION.

Had it not been for your care, I should have been <sup>sans</sup> ignorant all my life-time. The philosophers of antiquity, to a few, have held the world eternal. All have laid down their arms, <sup>expire</sup> except two regiments who <sup>mettre bas</sup>

have preferred making their way through the enemy.  
*se faire jour*  
 Every thing is absurd and ridiculous in that work, *except*  
 a chapter or two.

Those denoting the end are ;

1°. *Envers*, towards, to. *Il est charitable envers le pauvre*, he is charitable to the poor.

2°. *Touchant*, respecting. *Il a écrit touchant cette affaire*, he has written respecting that business.

3°. *Pour*, for. *Il travaille pour le bien public*, he labours for the public good.

#### EXERCISE.

I have written to you *concerning* that business in which I take the most lively interest, and as I know your benevolence *bienveillance* towards the unfortunate, I make not the least doubt that you *ne douter nullement* will bestow all your cares upon it, not so much *for* the *donner subj-1* satisfaction of obliging me, as *y* *moins* for the pleasure of justifying *obliger* innocence and confounding *justifier* calumny. *confondre art.*

Those denoting the cause and the means are :

1°. *Par*, by. *Il l'a fléchi par ses prières*, he has softened him by his prayers.

2°. *Moyennant*, by means, for. *Il réussira moyennant vos avis*, he will succeed by means of your counsels.

3°. *Attendu*, on account of, for. *Il ne peut partir attendu les vents contraires*, he cannot sail on account of contrary winds.

#### EXERCISE.

Is there any man that has never been softened *by* tears *fléchir subj-3.* and disarmed *désarmer* by submission ? *Through* the precautions we took, *ind-3.* we avoided the rocks of that dangerous coast. *écueil* *côte.* Owing to the bad state of my father's health, I shall not travel *voyager* this year.

The use of the three following ones is much varied and very extensive.

*à* generally denotes the end and limit of a relation. It denotes the place we are going to, the aim we have

in view : *aller à Londres*, to go to London : *courir à sa perte*, to run to one's ruin : *aspirer à la gloire*, to seek after glory. It also denotes the place we are at : *être à Rome*, to be at Rome ; time : *à midi*, at twelve o'clock ; circumstances ; *à ce sujet*, on this subject ; the manner : *supplier à mains jointes*, to pray with both hands, to beg hard ; and by analogy : *peindre à l'huile*, to paint in oil-colours ; the state we are in : *être à son aise*, to be at ease ; -the quality of things : *bas à trois fils*, three thread stockings ; the end and use of a thing : *une table à manger*, a dining table ; the disposition of a person : *homme à réussir*, a man (capable) to succeed ; and by analogy : *crime à ne pas pardonner*, &c. a crime not to be forgiven, &c.

## EXERCISE.

Fathers ! give good counsels, and still better  
*de* *encore 3 (de) meilleur*  
 examples to your children. Should we go to Paris, would  
*ind-2*  
 it not be running to our destruction ? A good minister  
*ce cond-1 courir*  
 only aims at the glory of well-serving his country. When  
*ne que servir*  
 we were in the country, we devoted the morning to study,  
*consacrer*  
 we took a walk at noon, and at three or four o'clock, we  
*se promener* *heure*  
 went at hunting or fishing. Upon this, he related to  
*ind-2* *cette occasion*  
 us a charming story. Michel Angelo has painted a great  
*Michel Ange*  
 deal in fresco. It is a bed with ivory posts and hind  
*fresque ce colonne d'ivoire pied de*  
 feet. That man with his gloomy looks and blunt  
*biche* *regard* *pr. art. brusque*  
 deportment seems to me fit only to serve as a bugbear.  
*ne que servir de* *\* épouvanter*  
 It is a thing not to be forgotten.

*De* generally denotes the place where we come from, the point where a thing begins, from which it is extracted, from which it takes its name : *je viens de France*, I come from France ; *d'un bout à l'autre*, from one end to the other. It also expresses the relations of appertenance : *le palais du roi*, the king's palace



palace ; *les facultés de l'ame*, the faculties of the soul ; qualities : *homme d'esprit*, a man of wit ; *femme de sens*, a woman of sense ; a part of a whole : *moitié de*, the half of ; *quart de*, the fourth part of ; the state : *mourir de faim*, to die of hunger ; *de soif*, for thirst ; the means : *vivre de fruits*, to live upon fruit ; *sauter de joie*, to jump for joy, &c.

## EXERCISE.

I come *from* London, where I have spent eight days very agreeably. *From* one end of the horizon to the other, the sky was covered *with* thick black clouds. The marble *ciel* *épais* 2 *et* 3 *nuage* 1 of Paros is not finer than that which we get *from* Carrara *nous vient* Carrare. The Romans held themselves descended *from* the Trojans, and Augustus had the littleness *to* pride himself on his pretended descent *from* *Æneas*. What have the faculties of the soul in common with the properties of matter? He is a man of wit dull, dry and without any agreement. Montaigne, Mad. de Sévigné and la Fontaine, were writers of truly original genius. One half of the terrestrial world is covered *with* water, and above a third part of the rest is without inhabitants, either through extreme heat, or through excessive cold. In that happy retreat, we lived on the milk of our flocks and the delicious fruits of our orchards.

*En* generally relates to time and place : *être en Angleterre*, to be in England ; *aller en Italie*, to go to Italy ; it also denotes the state : *être en bonne santé*, to be in good health ; *en paix*, at peace ; *en guerre*, at war ; the cause : *il l'a fait en haine de lui*, he did it through hatred for him, &c.

## EXERCISE.

He had been for a long while living in France, of which he was passionately fond : the troubles which agitated

that fine kingdom obliged him to retire *to* Switzerland,  
 whence he soon after set off *for* Italy. We were *at* peace  
*d'où se rendre ind-2*  
 and enjoyed all its charms, when ambition rekindled *the*  
*jour de rallumer ind-3*  
 torch of war, and forced us to put our frontiers *into* a state of  
*feu forcer de \**  
 defence. The savage is almost continually *at* war : he can-  
*presque toujours*  
 not remain *in* quiet. He has acted, on this occasion, *like* a  
*rester repos dans \**  
 great man.

N. B. These last three prepositions are called of specification: they have many uses which can only be known by practice. According to the Abbé Girard, *à* has twenty-five, *de* fifty, and *en* sixteen.

## C H A P. VII.

### OF THE ADVERB.

THE adverb is a word which is generally joined to the verb or the adjective, in order to determine its signification. When we say : *cet enfant parle distinctement*, that child speaks distinctly ; by the word *distinctement* we give to understand that he speaks one way rather than another. Nevertheless, we say, though very improperly, that the adverb modifies the verb ; for, it only modifies the attribute contained in the verb.

OBSERVATION. There are adjectives which are sometimes used as adverbs. We say : *il chante juste*, he sings true ; *elle chante faux* ; she sings out of tune ; *ils ne voient pas clair*, they do not see clear ; *cette fleur sent bon*, that flower has a good smell, &c.

There are adverbs of manner, which express how things are done. They are an abbreviated expression, answering the end of a noun and a preposition : *sagement*, wisely, is for *avec sagesse*, with wisdom. This is the most numerous class.

Adverbs are formed from adjectives, in the following manner :

RULE I. When the adjective ends in the masculine with a vowel, the adverb is formed by adding

*ment*, as; *modeste-ment*, modestly; *poli-ment*, politely; *ingénu-ment*, ingenuously; *assidu-ment*, assiduously, &c.

EXCEPTION. *Follement*, foolishly, *nouvellement*, newly, *mollement*, softly, are formed according to the following rule. We at present write *vraiment*, truly, *gaiment*, gaily, *éperduement*, desperately, *ingénument*, ingenuously, &c. therefore they follow the preceding rule.

RULE II. When the adjective ends with a consonant, in the masculine, the adverb is formed from the feminine termination, by adding *ment*, as: *grand*, *grande-ment*, greatly; *franc*, *franche-ment*, frankly; *frais*, *fraîche-ment*, freshly; *naïf*, *naïve-ment*, artlessly; *long*, *longue-ment*, a long time, &c.

EXCEPTIONS. 1°. *Gentil*, makes *gentiment*, prettily.

2°. The adjectives ending in *ant* and *ent* form their adverbs by changing *ant* into *amment*, and *ent* into *emment*, as: *constant*, *constamment*, constantly; *éloquent*, *éloquemment*, eloquently. *Lent*, and *présent*, are the only two of this class, that follow the general rule.

OBSERVATION. These five adverbs: *comment*, how, *incessamment*, incessantly, *notamment*, especially, *sciemment*, knowingly, and *nuitamment*, nightly, are not derived from any adjectives.

Adverbs denoting the manner, and a few of the other classes, have the three degrees of comparison, which are formed as in adjectives. We say: *profondément*, in the positive, *aussi*, *plus*, or *moins profondément*, in the comparative, *fort*, *bien*, or *très profondément*, in the superlative absolute, and *le plus profondément*, in the superlative relative. The following are not susceptible of any degrees, viz. *totale-ment*, *extrêmement*, *suffisamment*, *ainsi*, *de même*, *envain*, *exprès*, *comment*, *incessamment*, *notamment* and *nuitamment*.

*Mal*, bad, and *bien*, well, have in the comparative *pis*, worse, and *micux*, better; and in the superlative, *le pis* or *le plus mal*, the worst, and *le micux*, the best.

## EXERCISE.

Bourdaloue and Massillon have both spoken very *eloquently* on evangelical truths; but the former has *principally* proposed to himself to convince <sup>le premier</sup> the mind; the latter has *generally* had in view to touch the heart. Several of la Bruyere's characters are as *finely* drawn as *delicately* expressed. Buffon is one of the best writers of this age: he thinks *deeply*, draws *strongly*, and expresses himself *nobly*. <sup>se proposer de convaincre second ne avoir en vue que de toucher caractère tracer</sup> Corneille and Racine are the two most famous French tragic writers: the former's pieces are *strongly*, but *incorrectly* written; the latter's are more *regularly* fine, more *purely* written, and more *delicately* thought.

There are still various sorts of adverbs.

1<sup>o</sup>. Those denoting affirmation, as: *certes*, certainly; *oui*, yes; *volontiers*, willingly; *soit*, be it so.

*Oui, c'est mon nom*, yes, that is my name: *venez, volontiers, soit*, come; very well; be it so.

Doubt. *Peut-être*, perhaps.

*Le ferez-vous?* *Peut-être*. Will you do it? Perhaps.

Denial. *Non, ne, ne pas, ne point*, no, not.

*En voulez-vous?* *Non*. Will you have some? No. *N'en voulez-vous pas?* Will you not have some? *N'y pensez-pas*, do not think of it. *Il n'ose*, he dares not.

2<sup>o</sup>. Some denote the order and rank, as: *premièrement*, first, *secondement*, secondly, &c. *d'abord*, at first, *après*, after, *avant, auparavant*, before, &c.

*D'abord il faut éviter de faire le mal*, ensuite *il faut faire le bien*, we ought, first, to avoid doing evil, afterwards we ought to do good.

3<sup>o</sup>. Others denote the place, or the distance, viz. for the place; *où*, where, *ici*, here, *là*, there, *deçà*, on this side, *delà*, on that side, *par-tout*, every-where,

&c. *Venez ici*, come hither, *allez là*, go thither; for the distance; *près*, near, *loin*, far, *proche*, nigh, &c. *Venez plus près*, come nearer, *allez plus loin*, go farther.

4°. There are some that denote the time, either in a determinate, or in an indeterminate manner. Those denoting a determinate time are, for the present: *maintenant*, now, *à présent*, at present, *actuellement*, this moment, &c. for the past: *hier*, yesterday, *avant-hier*, the day before yesterday, *autrefois*, formerly, &c.; and for the future: *demain*, to-morrow, *après demain*, the day after to-morrow, &c. *On s'en affligeoit hier*; *à présent on en rit*; *on n'y pensera plus demain*. They grieved at it yesterday, now they laugh at it, to-morrow it will no longer be thought of. Those denoting an indeterminate time, are; *souvent*, often, *d'ordinaire*, most times, *quelquefois*, sometimes, *matin*, morning, *tôt*, soon, *tard*, late, &c. *Venez plus souvent*, come oftener, *cela arrive d'ordinaire*, that generally happens.

5°. Some express quantity, as: *peu*, little, *assez*, enough, *trop*, too much, *beaucoup*, much, *tant*, so much, &c. *Il parle beaucoup*, *et réfléchit peu*, he talks much, and reflects little.

6°. Lastly, some express comparison, as: *plus*, more, *moins*, less, *aussi*, so, *autant*, as much, &c. *plus sage*, *aussi sage*, *moins sage*.

#### EXERCISE.

Have you ever read in Racine the famous scene of Phædra's delirium? Yes, I have, and I own it is one of the *Phèdre délire* *la (lu)* *avouer que* finest of the French theatre. *Perhaps* you will discover, on a second perusal of la Fontaine's fables, beauties which you have not perceived on the first. The man who is willing to do good is not stopped by any obstacle. *would* \* *arrêter* (*pas* is not expressed)

Read books of instruction *first*, and afterwards you

may pass to those of entertainment. The wicked is,  
*passer ind-7* *agrément*  
*wherever* he goes, agitated with remorse. Con-  
*que* subj-1 *tourmenter de*  
 template at a distance the high mountains, if you wish to  
 discover prospects varied and *always* new. Formerly, edu-  
*(de)* site m.  
 cation was neglected, it is *now* very much attended to: it is  
*on* 1 4 3 *s'occuper 2 en falloir*  
 to be hoped that new views will soon be adopted.  
 \* *espérer* *on* *adopter ind-7 (de)*  
 Rude and coarse criticism generally does greater  
*malhonnête* *grossier* *d'ordinaire* *nuire plus*  
 injury to the person who permits himself to exercise it,  
*souvent* *se permettre* \*  
 than to him who is the object of it. To bestow too much em-  
*en* *embellir*  
 bellishment upon a subject frequently betrays a want of judg-  
 \* *être* *faute*  
 ment and taste. The more ignorant a man is, the less he be-  
 1 4 2 3 \*  
 lieves himself to be so.  
*croire* \* \* 2 le 1

## CHAP. VIII.

### OF CONJUNCTIONS.

THUS far we have seen how words are joined to-  
 gether in order to make a sense. Words, thus united,  
 form a sentence, or proposition. The smallest pro-  
 position ought to have, at least, two words, viz. the  
 subject and the verb, as: *je chante*, I sing, *vous lisez*,  
 you read, *l'homme meurt*, man dies. The verb al-  
 ways contains an attribute, except *être*, when it does not  
 mean *to exist*. The attribute is that which is affirmed  
 of the subject; *je chante*, I sing, is for *je suis chan-*  
*tant*, I am singing; *vous lisez*, you read, is for *vous*  
*êtes lisant*, you are reading. *Chantant* and *lisant* are  
 the attributes of those phrases: but the verb has often  
 one regimen and even two, as: *je lis une lettre à mon*  
*ami*, I read a letter to my friend.

The conjunction is a word which serves to con-  
 nect sentences. When we say: *il pleure et rit en*  
*même temps*, he cries and laughs at the same time, this  
 word *et* unites the first sentence *il pleure* with the



second *il rit*. Likewise, when we say : *Pierre et Paul rient*, Peter and Paul laugh, the word *et* unites these two sentences into one, *Pierre rit* and *Paul rit*.

There are different kinds of conjunctions, and these kinds vary in proportion to the wants of the mind. For, the mind may want

1°. To unite two nouns or two verbs, under the same affirmation, or under the same negation, and it then makes use of *et* for the affirmation : *la science et la vertu sont estimables*, science and virtue are estimable ; and of *ni* for the negation : *il ne boit ni ne mange*, he neither eats nor drinks. These are called *copulative*.

OBSERVATION. We often find *et* instead of *ni* in negative propositions, but it is incorrect. In this line : *je ne connoissois pas Almanzor et l'amour*, it would have been better to have said *ni l'amour*, I knew neither Almanzor nor love.

2°. To denote an alternative or distinction between objects, and it makes use of *ou*, *ou bien*, *soit*, *soit que*, *tantôt*, &c. *Entrez ou sortez*, either come in or go out : *soit dans la bonne, soit dans la mauvaise fortune*, either in good or bad fortune : *tantôt il rit, tantôt il pleure*, he sometimes laughs and sometimes cries. These are the *alternative* or *disjunctive*.

3°. To restrict an idea, and it makes use of *sinon*, *quoique*, *encore que*, *à moins que*. *Je n'ai autre chose à vous dire, sinon que je le veux*, I have nothing more to say to you, only that I will have it so : *cela sera, quoique vous disiez*, that shall be, whatever you may say. These are the *restrictive*.

4°. To express the opposition of an object to another, and it makes use of *mais*, *cependant*, *néanmoins*, *pourtant*, *toutefois*, *bien que*. *Il est bon, mais il est bien étourdi*, he is good, but he is very giddy. These are the *adversative*.

5°. To express a condition, and it makes use of *si*, *sinon*, *à moins que*, *pourvu que*, *à condition que*, &c. *Tout est perdu, si vous ne vous hâtez de venir*, all is lost, if you do not hasten to come : *vous réussirez, pourvu que vous agissiez avec vigueur*, you will suc-

ceed, provided you act with vigour. These are the *hypothetical* or *conditional*.

69. To express consent, and it makes use of *à la vérité, à la bonne heure, quand, quand même, non que, quoique, encore que, &c.* *A la vérité, c'est étonnant, mais ce n'est pas moins sûr*, it is, indeed, very astonishing, but it is not the less certain: *vous le pensez ainsi, à la bonne heure*, you think so, very well! These are the *concessive*.

70. To explain something, and it makes use of *savoir, comme, c'est-à-dire*. *La terre est divisée en quatre parties, savoir: l'Europe, l'Asie, l'Afrique, & l'Amérique*, the earth is divided into four parts, viz. Europe, Asia, Africa, and America. These are the *explicative*.

#### EXERCISE..

Gold and silver are metals less useful than iron. *I*  
*or argent (de) fer*  
 like neither the flatterer nor the wicked. You may choose  
*aimer flatteur méchant choisir*  
 either a happy mediocrity, or a sphere more elevated, but  
*(de)*  
 exposed to many storms. I shall not yet pass to the peru-  
*bien de orage*  
 sal of the authors of the second class, unless you advise  
*ordre conseiller subj-1*  
 me to it. That is certainly a superb picture; nevertheless,  
 there is some incorrectness of design. Although Homer,  
*incorrection pl.*  
 according to Horace, slumbers at times, he is,  
*sommeiller subj-1 quelquefois*  
 nevertheless, the first of all poets. We have within us two  
*en*  
 faculties, seldom united, viz. imagination and judgment.  
*rarement*

80. To express relation or parity between two propositions, and it makes use of *comme, ainsi, de même, ainsi que, aussi-bien que, autant que, si que, &c.* *Il n'est pas si riche qu'on le dit*, he is not so rich as he is reported to be. These are the *comparative*.

90. To express augmentation or diminution, and it makes use, for augmentation, of *d'ailleurs, outre que, de plus, au surplus*. *Rien de plus amusant que*

*l'histoire*; d'ailleurs, rien de plus instructif, nothing more entertaining than history; besides, nothing more instructive: and for diminution, of *au moins, du moins, pour le moins*. Il faut, pour le moins, *connoître les principes généraux d'une langue, avant de se mêler de l'enseigner*, we ought, at least, to know the general principles of a language, before we take upon ourselves to teach it. These are the *augmentative* and the *diminutive*.

10°. To express the cause or the wherefore of a thing, and it makes use of *car, comme, parce que, puisque, pourquoi, pour, afin que, &c.* Fuyez *l'oisiveté*, parce qu'elle est la mère de tous les vices, avoid idleness, because it is the mother of all vices. These are the *causal*.

11°. To draw a conclusion, and it makes use of *or, donc, par conséquent, c'est pourquoi*. Il faut aimer ce qui est aimable; or la vertu est aimable, donc il faut aimer la vertu. We ought to love what is amiable; now, virtue is amiable, therefore, we ought to love virtue.

12°. To express some circumstance of order or time, and it makes use of *quand, lorsque, pendant que, &c. tant que, depuis que, avant que, dès que, aussitôt que, à peine, après, enfin, &c.* A peine nous finissions, qu'il entra, we had hardly done, when he came in. These are the conjunctions of *order* and *time*.

13°. To express the passage from one circumstance to another, and it makes use of *or, en effet, au reste, à propos, après tout*. A propos, je vous dirai, now I think of it, I will tell you: au reste, on n'y pense plus, however, they think no more of it.

#### EXERCISE.

The most beautiful flowers last but a moment: thus  
 human life <sup>ne avoir que instant de durée</sup> passes away. Mad. de Sévigné's letters are  
 2 1 \* de  
 models of elegance, simplicity and taste; besides, they are  
 replete with interesting anecdotes. I shall always advise you  
 plein de 2 1  
 to take the ancients as your guides; at least, do not quit,  
 pour \* s'écarter de

but seldom the way they have traced for you. *Since affect-*  
*ne que* ration is a fault, avoid every thing that may have the ap-  
*tracer* pearance of it. We ought *défaut* to practise what the gospel  
*pouvoir* commands us: *en* now, it commands us, not only to for-  
*devoir ind-1 \** give our enemies, but also to love them. *seulement de par-*  
*donner à* After we had *encore* examined that singular effect, we enquired into its  
*ind-5* causes. None but an Englishman can be a  
*rechercher ind-3 en* art. *y avoir ne que* judge of Shakespear: *qui pouvoir subj-1* for, what foreigner is sufficiently  
*juger \** versed in the English language to discover the sublime beau-  
*2 1 pour* ties of that author?

The above conjunctions are not attended with any kind of difficulty; they need only to be known. But it is not so with the conjunction *que*, which we may call *conductive*, as it serves to conduct the sense to its complement. It is always placed between two ideas, the first of which must always be followed by another, in order to complete the sense, as; *il est important que tout le monde soit instruit*, it is of great importance that every body should be well instructed. It differs from the relative pronoun *que*, in as much as it can never be turned into *lequel*, *laquelle*. The conjunction *que* must be repeated before every member of a period: this rule is almost without exception.

The conjunction *que* also serves, 1<sup>o</sup>. to complete a comparison. *L'Asie est plus grande que l'Europe*, Asia is larger than Europe. 2<sup>o</sup>. To express a restriction in negative sentences. *On ne parle que de la nouvelle victoire*, they talk of nothing but the new victory. When thus used, we first present a negation, from which we draw the thing, in order to present it, in an affirmative sense, exclusively to any other.

The conjunction *que* also serves to give more force and grace, more vivacity and precision to sentences,

1<sup>o</sup>. In elliptical turns: *qu'il vive!* may he live!

*qu'il soit heureux !* may he be happy ! that is : *je souhaite qu'il vive*, I wish he may live, &c.

2°. When it is put for *à moins que*, *avant que*, *sans que*, as : *cela ne finira pas qu'il ne vienne*, there will be no end to it unless he come.

3°. When it is used instead of *dès que*, *aussitôt que*, *si*, as : *qu'il fasse le moindre excès, il est malade*, if he but indulge in a little excess, he is ill.

4°. When it is put for *jusqu'à ce que*, as : *attendez qu'il vienne*, wait till he come.

5°. When for *pourquoi*, as : *que ne se corrige-t-il ?* Why does he not reform ?

6°. When put for *et si*, as : *que si vous me dites*, and if you should tell me.

7°. When instead of *comme* and *parce que*, as : *rempli qu'il étoit de ses préjugés, il ne voulut convenir de rien*, full as he was of his prejudices, he would not agree to any thing.

8°. When it is put for *combien*, and then it denotes admiration and the sudden emotions of the soul, as : *que Dieu est grand !* how great is the Almighty ! *que je le hais !* how I hate him ! &c.

We shall speak of some other uses in Chap. X.

Another very frequent use of this conjunction is to put it for *comme*, *parce que*, *puisque*, *quand*, *quoique*, *si*, &c. when to prepositions beginning with these words, others are added under the same regimen, by means of the conjunction *et*, as : *si l'on aimoit son pays, et qu'on désirât sincèrement sa gloire, on se conduiroit de manière*, &c. if we loved our country, and sincerely wished its glory, we should act so as, &c. *Lorsqu'on a des dispositions et qu'on s'applique, on fait des progrès*, with good dispositions and application, one makes some progress.

#### EXERCISE.

May they understand at last *that* without internal

peace there is no happiness. Never write *before* you have

examined thoroughly the subject which you propose  
*sous toutes ses faces* *se proposer*

to-treat. Let him but hear the least noise, his terrified ima-  
 ge <sup>de</sup> presents to him nothing but <sup>effrayé</sup> monsters. Do  
 not sift <sup>ne que (de)</sup> that question, before I can <sup>work</sup>  
<sup>approfondir</sup> with you. <sup>(ne) pouvoir subj-1.</sup> Why does he not take advantage of his youth  
<sup>profiter</sup> in order to study ? Full of self-love as he is, expect  
<sup>pour</sup> nothing <sup>ne</sup> good from him. <sup>How</sup> beautiful is that  
<sup>rien (de)</sup> cultivated nature ! <sup>en</sup> <sup>elle</sup> <sup>2. 1.</sup> brilliant and pompously  
<sup>elle</sup> adorned by the care of man ! <sup>pompusement</sup> Had deep philoso-  
<sup>paré 2.</sup> <sup>1. si (de)</sup> phers presided at the formation of languages, and had  
<sup>présider ind-6. à</sup> they carefully examined the elements of speech, not only  
<sup>avec soin</sup> in their relations to one another, but also in themselves, it is  
<sup>rapports entr'eux</sup> not to be doubted that languages would offer principles  
<sup>être douteux</sup> <sup>subj-2.</sup> more simple, and at the same time, more luminous.

#### GOVERNMENT OF CONJUNCTIONS.

The conjunctions which unite sentences to one another are followed, either by the infinitive, the indicative, or the subjunctive.

Those that are followed by an infinitive, are :  
 1°. those which are distinct from prepositions only, because they are followed by a verb, as : *il faut se reposer après avoir travaillé*, one ought to rest after having laboured. 2°. Those which have the preposition *de* after them, as : *je travaille afin de vous surpasser*, I work that I may surpass you.

RULE. In general, we are to use conjunctions with an infinitive, only when that infinitive relates to the subject of the principal verb.

#### EXAMPLES.

*Nous ne pouvons trahir la vérité sans nous rendre coupables.*  
 We cannot betray truth without rendering ourselves guilty.  
*Évitez le jeu, de peur d'en prendre le goût,*  
 Abstain from gaming, lest you should take a liking to it.

We



We have said *in general*, because we think that it may relate to the regimen, when there is no equivocation. This sentence: *je vous conseille de ne vous appliquer à l'étude qu'après avoir rempli les devoirs de votre place*, is very correct, although the infinitive *avoir rempli* relates to the regimen *vous*.

## EXERCISE:

They were going to spend a few days in town, only *that* <sup>ne</sup> they might find themselves again with more pleasure in their <sup>que</sup> charming solitude. Many persons work, only in order to acquire consideration and riches: but the honest <sup>se retrouver</sup> (de) sensible man spends so much time in study, only <sup>afin de</sup> (de) <sup>2.</sup> <sup>3</sup> I ne employer tant de <sup>à</sup> <sup>que</sup> to be useful to his fellow-creatures. I shall make <sup>semblables.</sup>

known to you the plot which your enemies have laid in <sup>dévoiler</sup> <sup>trame f.</sup> <sup>ourdir</sup> darkness, in order to warn you against their artifices. <sup>ténèbres</sup> <sup>prémunir</sup>

Those that govern the indicative are: *bien entendu que, à condition que, à la charge que, de même que, ainsi que, aussi bien que, autant que, non plus que, outre que, parce que, attendu que, vu que, puisque, c'est pour cela que, lorsque, dans le temps que, pendant que, tandis que, durant que, tant que, peut-être que*, to which may be added *comme, comme si, quand, pourquoi, &c.* These conjunctions are followed by the indicative, because the principal sentence which they are uniting with the incidental one, expresses the affirmation in a direct, positive and independent manner.

OBSERVATION. There are six conjunctions, the use of which varies according to the meaning expressed by the principal sentence, viz: *si non que, si ce n'est que, de sorte que, en sorte que, tellement que, de manière que*. We say: *je ne lui ai répondu autre chose, si non que j'avois exécuté ses ordres*, I made him no other answer except that I had executed his orders; because the first verb expresses a positive affar-

mation. But we ought to say : *je ne veux autre chose, si non que vous travailliez avec plus d'ardeur*, I desire nothing else, but that you should work with greater ardour.

## EXERCISE.

When you have a more extended knowledge of geometry and algebra, I shall give you a few lessons on astronomy and optics. Form your mind, heart and taste while you are still young. Do not keep truth captive, though you should draw upon you a cloud of enemies. I will give you this fine picture, upon condition that you will keep it as a testimony of my friendship.

The conjunctions which govern the subjunctive are : *soit que, sans que, si ce n'est que, quoique, jusqu'à ce que, encore que, à moins que, pourvu que, supposé que, au cas que, avant que, non pas que, afin que, de peur que, de crainte que*, and a few others. They are followed by the subjunctive, because they always follow a principal sentence implying doubt, wish, ignorance.

## EXERCISE.

You know too well the value of time, to make it necessary to tell you to make a good use of it. Study only great models, lest those which are but middling should spoil your taste, before it be entirely formed. I make not the least doubt that your method will succeed, provided it be well known. Several phenomena of nature are easy to be explained, supposing the principle of universal gravitation to be true.

## C H A P. IX.

## OF INTERJECTIONS.

*Interjections* are small words which serve to express the various sentiments and sudden emotions of the soul. They have no fixed place in speech, but show themselves accordingly as the sentiment that produces them comes to manifest itself externally. The only thing to be attended to, is not to place them between words which custom has made inseparable. There are interjections for every sentiment, viz :

|                      |  |
|----------------------|--|
| For pain and grief : | <i>aye ! ah ! hélas ! ouf ! mor<br/>Dieu ! &amp;c.</i>                 |
| For fear :           | <i>ha ! hé !</i>   |
| For joy and desire : | <i>ah ! bon ! ô !</i>  |
| For aversion :       | <i>fi ! fi donc ! oh oh !</i>  |
| For derision :       | <i>oh ! eh ! zést !</i>  |
| For consent :        | <i>certes ; soit ; volontiers.</i>                                     |
| For admiration :     | <i>oh !</i>  |
| For astonishment :   | <i>oh ! bon Dieu ! miséricorde !</i>                                   |
| For encouragement :  | <i>oh ! allons ! courage !</i>   |
| For warning :        | <i>gare ! alerte ! holà ! tout beau !<br/>chut ! hem ! holà ! hé !</i> |
| For calling :        | <i>holà ! ho !</i>   |
| For silence :        | <i>chut ! paix ! st.</i>   |

## C H A P. X.

## GENERAL AND PARTICULAR RULES OF SYNTAX

## UPON EACH SORT OF WORDS.

THUS far, we have given no other rules relative to syntax, than those which were necessary to the successive unfolding of ideas. In this, we have followed the march of the human mind ; but now, that the pupil has run over the nine sorts of words, that he knows their nature, accidents, and some of their essential functions, in a word, that he is initiated into the mechanism of language, it is time to unfold to his view its grand principles, its most important difficul-

ties, and every thing that can make him thoroughly acquainted with its genius. This is what we intend to do in this and the two following chapters.

#### PRELIMINARY OBSERVATIONS

##### *On the Exercises of this Chapter.*

10. One is sometimes at a loss how to express, in French, the preposition *to* before an infinitive : for it is, according to circumstances, rendered either by *pour*, by *à*, or by *de* ; sometimes even, it is not expressed at all. Before we proceed any further, we will endeavour to remove the difficulty.

When *to* means *in order to*, it is expressed, in French, by *pour*, as : *he came to speak to me*, *il vint pour me parler*.

As for the other two cases, there is hardly any fixed rule by which we can distinguish whether we are to use *à* or *de* : the regimen, which the preceding French verb requires after it, must be our only guide. Thus : *he likes to play*, will be expressed by, *il aime à jouer* ; *he told me to go*, by, *il me dit d'aller*, and *he preferred to die*, by, *il'aima mieux mourir*. Yet, we have an instance wherein we may know whether we ought to make use of *de* : it is when the English infinitive may be otherwise expressed by the participle present, preceded by the preposition *of*, as : *he is afraid to see you*, *il craint de vous voir*, because we may say : *of seeing you*. Nevertheless, from the rules which we have laid down in the preceding chapters, and the exercises which are meant to exemplify them, and in which the learner must, by this time, be pretty well practised, we should hope that this difficulty will be easily got over. To say any more upon the subject here, would be to encroach upon the rules which we intend further to particularize in this chapter, and by the time we have got to the end of it, the learner will know, to a certainty, the right use of *à* and *de*.

20. We have seen (page 96) that every verb, in French, except *être*, used to express affirmation, contains the attribute. *J'aime* is for *je suis aimant*, a construction which obtains not in French, but which is

of very great use in English ; and whenever we meet with it, we ought to translate it, in French, by the verb in the present.

This participle is also used in English instead of a substantive, and instead of the present of the infinitive. *Hunting*, la chasse. *He is gone a walking*, il est allé se promener. *Prevent him from doing mischief*, empêchez-le de faire du mal. *There is a pleasure in silencing great talkers*, il y a plaisir à fermer la bouche aux grands parleurs.

It is the same with several other prepositions. In the first instance, it is translated by the substantive, and in the second, by the present of the infinitive. But, sometimes, it must be expressed by the relative *qui*, with the verb in the indicative, especially when there might be an amphibology in the expression, as : *I met them riding post*, je les ai rencontrés qui couroient la poste.

At other times, it ought to be expressed by the conjunction *que*, with the verb in the indicative, or in the subjunctive, as circumstances may require : it is when the participle present is preceded by a possessive pronoun. *The fear of his coming vexed us*, la crainte qu'il ne vînt nous tourmentoit. *I doubt his being faithful*, je doute qu'il soit fidèle, &c.

3<sup>o</sup>. When are *do*, *did*, *will*, *would*, *should*, *can*, *could*, *may* and *might*, to be considered as mere signs of tenses, and when are they real verbs ? This question is the more difficult to answer as it depends, in a great measure, on the views of the mind. Nevertheless, the following remarks will serve, in some degree, to illustrate this matter.

1<sup>st</sup>, There can be no difficulty about *do* and *did* : they are mere expletives, denoting interrogation, negation, or merely emphasis, when they are joined to a verb. *I do love*, j'aime ; *I did love*, j'aimois, or j'aimai. *Do I love ?* aimé-je ? *Did I love ?* aimois-je ? or aimai-je ? *I do not love*, je n'aime pas. *I did not love*, je n'aimois pas, or je n'aimai pas. In all these cases, they are not expressed in French. - But,

when they are followed by a noun or a pronoun, then they are real verbs and mean *faire*. *Do me that favour, faites-moi ce plaisir. He did it, il le fit, or in short, by any thing else besides the verb with which it is necessarily connected, as: he did more than could have been expected, il fit plus qu'on n'eût pu espérer.*

2dly, *Will*, in the first person singular, is oftener a verb of itself, than an auxiliary, as: *I will go out, in spite of you*; and then it is rendered by the verb *vouloir*, *je veux sortir, malgré vous*: unless it can be contracted into *I'll*, as: *if you have a mind, I'll do it, si vous le désirez, je le ferai*. This contraction, however, is a vulgarity: and ought never to be used for *shall*, but is always equivalent to *will*, in some shape or other. It is the word *in spite* that makes it more emphatic than usual in the first example, and it might be rendered into French by the simple future *sortirai*, or at least, by *sortirai bien*. In the other persons, and when simply joined to the verbs with which they form an indivisible idea, *will* is generally a mere sign of the future, as: *We will go to the play to night, nous irons ce soir à la comédie. When they are dressed, they will go to church, lorsqu'ils seront habillés, ils iront à l'église*. We have said *generally*, because there are instances in which, even then, it ought to be rendered by *vouloir*, as: *Will you go or not? voulez-vous partir ou non? They will do what they please, ils veulent faire ce qui leur plaît*. Likewise, when *will* precedes the word *have*, followed by a noun or a pronoun, it is to be expressed by *vouloir*, as: *I will have you to go into the country, je veux que vous alliez à la campagne*. Here, *have* is not expressed, but we put *que* after *je veux*, because that conjunction is necessary to complete the sense. We also omit it in this sentence: *will you have this book? voulez-vous ce livre?* the omission being more elegant.

In general, whenever *will* can be contracted into *'ll*, it is a mere expletive, and not expressed in French; but, when the emphasis is laid upon it, it is a verb and must be expressed by *vouloir*.



3dly, The last observation which we have made upon *will* may very justly be applied to *would*, which is often, though very improperly, contracted into 'd at the end of a personal pronoun, and is then a mere auxiliary, denoting the conditional. *You would do me a great service, or you'd do, &c.* vous me rendriez un grand service. *I'd rather* (for *I would rather*) *set off to-night than to-morrow evening*, j'aimerois mieux partir ce soir que demain matin. But, when it is expressive of a person's will, and a kind of emphasis laid upon it, then it is a verb, and is expressed by *vouloir*. Surely, *you would not condemn him unheard*, sûrement, vous ne voudriez point le condamner sans l'entendre. With regard to its being followed by *have*, much depends upon circumstances, and many of the niceties of the language must be left to practice and experience. For instance, this sentence: *I would have you to go to that man, perhaps he may do you some service*, will be rendered by: je vous conseillerois d'aller trouver cet homme, peut-être, &c.

4thly, *Should* is only a sign of the conditional, when it expresses a thing which may happen upon some condition. *I should like a country-life, if my affairs would permit me to indulge my inclination*, j'aimerois la vie de la campagne, si mes affaires me permettoient de suivre mon goût. But, when it implies duty, obligation, or suitableness to do a thing, it is a verb, and ought to be expressed by *devoir*. *We should never swerve from the path of virtue*, nous ne devrions jamais nous écarter du sentier de la vertu.

5thly, *Can, could, may and might*, are not so difficult as they appear at first sight, because it seldom happens that they are signs of tenses, and that, in almost every instance, there is no impropriety in rendering them by *pouvoir*. In general, the first two imply a power, a possibility, a capability, &c. and the others, liberty, a desire of doing, &c. The only instance in which *could* is a sign of the conditional, is when it is followed by the verb *wish*. *I could wish*, je désirerois.

The above observations are made to the *English*

learner, to whom we are not to teach the nature and use of the auxiliaries in his own language, but the manner of expressing them in French. Of course, we think we have said enough upon the subject, as much depends upon the operations of his mind, in order to make the distinction between expletives and verbs, which is by far easier for him to find out, than for a foreigner to know the right use of the English auxiliaries.

N. B. *Do, did, shall, will, &c.* are sometimes used elliptically in the answers to interrogative sentences. This construction obtains not in French. We must repeat the verb, accompanied with a pronoun expressive of the idea of the interrogative sentence. *Shall you do your exercise to-day? Yes, I shall, ferez vous votre thème aujourd'hui? oui, je le ferai.*

## §. I.

### OF THE SUBSTANTIVE.

The substantive has three functions in the discourse: it is *subject*, *apostrophe*, or *regimen*.

The substantive is *subject*, whenever it is that of which something is affirmed. When we say: *l'oiseau vole*, the bird flies; *le lion ne vole pas*, the lion does not fly; the substantives *oiseau* and *lion* are subjects, because it is affirmed of the first that it flies, and of the second that it does not fly.

It is to the substantive subject that every thing relates in the sentence. In this: *un homme juste & ferme n'est ébranlé ni par les clameurs d'une populace injuste, ni par les menaces d'un fier tyran: quand même le monde brisé s'écrouleroit, il en seroit frappé, mais non pas ému*, the adjectives, *juste* and *ferme*, modify the substantive subject, *homme*, and all the rest modify *un homme juste & ferme*.

The substantive is in the form of *apostrophe*, whenever it is the person or thing addressed to, as: *rois, peuples, terre, mer, & vous cieux, écoutez-moi!* In this sentence, the substantives *rois, peuples, terre, mer, and cieux*, are *apostrophe*.

**OBSERVATION.** It is only in a strongly marked oratorical impulse that the speech is directed to inanimate beings.

**EXAMPLE OF A BEAUTIFUL APOSTROPHE.**

|   |                             |                    |
|---|-----------------------------|--------------------|
| O Hippias ! Hippias ! I shall never         | <i>never</i>                | <i>ne plus</i>     |
| see thee again ! O my dear Hip-             | <i>again</i>                | <i>* moi</i>       |
| prias ! it is I, cruel and relentless, that | <i>and * relentless</i>     | <i>moi</i>         |
| taught thee to despise death. Cruel         | <i>taught</i>               | <i>impitoyable</i> |
| Gods ! you prolonged my life, only          | <i>prolonged</i>            | <i>apprendre</i>   |
| that I might see the death of Hip-          |                             | <i>ind-4.</i>      |
| prias ! O my dear child, whom I             | <i>only that I, &amp;c.</i> | <i>prolonger</i>   |
| had brought up with so much care, I         |                             | <i>ind-1.</i>      |
| shall see thee no more. O dear shade !      | <i>brought up</i>           | <i>pour</i>        |
| call me to the banks of the Styx, the       |                             | <i>me faire</i>    |
| light grows hateful to me ; it is thee      | <i>with so, &amp;c.</i>     | <i>nourrir</i>     |
| only, my dear Hippias, that I wish          |                             | <i>ind-4.</i>      |
| to see again. Hippias ! Hippias ! O         | <i>shade</i>                | <i>et qui me</i>   |
| my dear Hippias ! all I now live for,       | <i>banks</i>                | <i>coûter</i>      |
| is to pay my last duty to thy ashes.        | <i>grows hateful</i>        | <i>ind-4.</i>      |
|   |                             | <i>être</i>        |
|   | <i>all I . . . is to</i>    | <i>odieux</i>      |
|   |                             | <i>ne vivre</i>    |
|   | <i>pay</i>                  | <i>que pour</i>    |
|   | <i>ashes</i>                | <i>rendre</i>      |
|   |                             | <i>cendre</i>      |

The substantive is *regimen*, when it is governed by another word : now, a substantive may be governed, either by another substantive, by an adjective, by a verb, or by a preposition, as : *la loi de Dieu*, the law of God ; *utile à l'homme*, useful to man ; *aimer son prochain*, to love one's neighbour ; *chez son père*, at his father's.

We shall speak in its proper place, of the regimen of adjectives, verbs and prepositions, and confine ourselves here to what relates to the substantive.

In French, a substantive cannot be governed by another substantive, but by the help of a preposition. this preposition is generally *de*, as : *la difficulté de l'entreprise*, the difficulty of the undertaking : but sometimes also, *à* and *pour* are made use of, as : *l'abandon à ses passions*, the giving way to one's passions ; *le goût pour le plaisir*, propensity for pleasure.

**GENERAL RULE.** Of two substantives, of which

the one is *governing* and the other *governed*, it is the governing one that generally goes before the other.

## EXAMPLE.

|  |   |
|--|---|
| <p>La beauté des sentimens, la violence des passions, la grandeur des événemens, et les succès miraculeux des grandes épées des héros, tout cela m'entraîne comme une petite fille.—Sévigné.</p> | <p>The beauty of sentiments, the violence of passions, the grandeur of events, and the prodigious successes of the great swords of heroes, all this transports me like a little girl.</p> |
|--|---|

OBSERVATION. We shall, in the next chapter, mention those cases in which this order is inverted : we shall only observe here that this same order is not followed in English in two instances ; 1°. when two substantives are joined by an *s* and an apostrophe, placed after the first, thus 's , as : *the king's palace*. 2°. when the two substantives form a compound word, as : *silk-stockings*. In these two cases, the substantive governed is put before the governing one.

## EXERCISE.

|  |  |
|--|--|
| <p>The plants of the gardens, the animals of the wood, the minerals of the earth, the meteors of the sky, must all concur to store the mind with inexhaustible 2 variety !</p> | <p>must devoir<br/>concur concourir à<br/>store with enrichir par<br/>inexhaustible iné-<br/>puisable<br/>nothing . . . but on ne<br/>plus que</p> |
|--|--|

|   |  |
|---|--|
| <p>Nothing was heard but the warbling of birds, or the soft breath of the zephyrs, sporting in the branches of the trees, or the murmur of a lucid rill 1, falling from the rocks, or the songs of the young swains, who attended Apollo.</p> | <p>breath haleine<br/>sporting (which sport-<br/>ed) se jouer ind-2.<br/>branches rameaux<br/>lucid rill eau claire<br/>falling (which fell)<br/>swains berger<br/>attended suivre ind-2</p> |
|---|--|

|   |   |
|---|---|
| <p>A smiling boy was at the same time caressing a lap-dog, which is his mother's favourite ; besides, it pleases the child.</p> | <p>boy enfant<br/>smiling d'un air riant<br/>was caressing caresser<br/>ind 2<br/>lap-dog bichon<br/>pleases amuser or<br/>plaire à</p> |
|---|---|

|  |   |
|--|---|
| <p>There are several gold and silver mines in this beautiful country ; but</p> | <p>there are y avoir<br/>plain simple</p> |
|--|---|

|                                       |                  |                   |
|---------------------------------------|------------------|-------------------|
| the inhabitants plain, and happy in   | <i>plainness</i> | <i>simplicité</i> |
| their plainness, do not even deign to | <i>deign</i>     | <i>daigner</i>    |
| reckon gold and silver among their    | <i>to</i>        | *                 |
| riches.                               | <i>reckon</i>    | <i>compter</i>    |
|                                       | <i>among</i>     | <i>parmi</i>      |

## §. II.

## OF THE ARTICLE.

We have already established as a general rule, that the article always agrees in gender and number with the substantive which it precedes. We shall here give two more. See Rule I, page 60.

SECOND GENERAL RULE. When the article is used, it ought to be repeated before every one of the substantives, whether subject or regimen.

## EXAMPLES.

|                                   |                             |
|-----------------------------------|-----------------------------|
| L'esprit, les grâces <i>et</i> la | Wit, graces and beauty cap- |
| beauté <i>nous captivent</i> ,    | tivate us.                  |
| L'ignorance est la mère de        | Ignorance is the mother of  |
| l'erreur, de l'admiration &       | error, admiration and pre-  |
| des préventions de toute          | judices of all kinds.       |
| espèce,                           |                             |

## EXERCISE.

|   |                |               |
|---|----------------|---------------|
| <i>Innocence</i> of manners, <i>sincerity</i> , | <i>manners</i> | <i>mœurs</i>  |
| <i>obedience</i> and a horror of vice, inhabit  | <i>a</i>       | * <i>art.</i> |
| this happy region.                              | <i>region</i>  | <i>pays</i>   |

|   |                         |                    |
|---|-------------------------|--------------------|
| <i>The silence</i> of the night, <i>the calm-</i>     | <i>trembling</i>        | <i>tremblant</i>   |
| <i>ness</i> of the sea, <i>the trembling light</i> of |                         |                    |
| the moon shed on the surface of the                   | <i>shed on</i>          | <i>répandu sur</i> |
| water, and <i>the dusky azure</i> of the              | <i>dusky</i>            | <i>sombre</i>      |
| sky, besprinkled with glittering stars,               | <i>besprinkled with</i> | <i>par-</i>        |
| served to heighten the beauty of the                  |                         | <i>semé de</i>     |
| scene.  | <i>heighten</i>         | <i>rehausser</i>   |
|   | <i>scene</i>            | <i>spectacle</i>   |

THIRD GENERAL RULE. The place of the article, every time it is used, is always before the substantives ; so that, if they be preceded by an adjective, even modified by an adverb, it ought to be placed at the head, but nevertheless, after the prepositions, if there be any.

## EXAMPLES.

|  |  |
|--|--|
| La plus riche héritière <i>ne fait pas toujours</i> la plus aimable femme,                             | The richest heiress does not always make the most amiable wife.                            |
| Dans les beaux jours de la littérature Française, <i>on respectoit également</i> la religion & le roi, | In the bright days of the French literature, religion and the king were equally respected. |

EXCEPTION. The adjective *tout*, and these qualities : *monsieur, madame, monseigneur*, displace the article, which, in this case, takes its station between these words and the substantives. We ought to say : *tout le monde, monsieur le duc, madame la comtesse, monseigneur l'archevêque de, &c.*

## EXERCISE.

|   |                        |                                |
|---|------------------------|--------------------------------|
| A true poet estimates the happiness and misery of every condition, observes the power of all the passions in all their combinations, and traces the changes of the human mind, as they are modified by various institutions and accidental influences of climate and custom, from the sprightliness of infancy to the despondence of decrepitude. | <i>estimates</i>       | <i>apprécier</i>               |
|   | <i>as they &amp;c.</i> | <i>à mesure que il (sing.)</i> |
|   | <i>various</i>         | <i>art. divers</i>             |
|   | <i>custom</i>          | <i>coutume pl.</i>             |
|   | <i>from</i>            | <i>depuis</i>                  |
|   | <i>sprightliness</i>   | <i>vivacité</i>                |
|   | <i>despondence</i>     | <i>abattement</i>              |

|  |                  |                     |
|--|------------------|---------------------|
| Almost all the passions which operate with great violence on the mind, and drive it to the most dangerous extremes, concurred in raising and fomenting this unhappy quarrel. | <i>operate</i>   | <i>agir</i>         |
|  | <i>great</i>     | <i>beaucoup de</i>  |
|  | <i>drive</i>     | <i>porter</i>       |
|  | <i>in</i>        | <i>à</i>            |
|  | <i>raising</i>   | <i>faire naître</i> |
|  | <i>fomenting</i> | <i>fomentier</i>    |

GENERAL PRINCIPLE. We ought to use the article before all substantives common, taken in a determinate sense, unless there be another word performing the same office ; but it is not to be used before those that are taken in an indeterminate sense.

This being premised, we shall now point out the cases in which we ought to make use of the article.

RULE I. The article essentially accompanies all sub-



substantives common, which denote a whole kind of things, or determinate things.

#### EXAMPLES.

|   |   |
|---|---|
| L'homme <i>se repaît trop souvent de chimères,</i>        | Man too often feeds himself with chimeras.        |
| Les hommes à imagination <i>sont toujours malheureux,</i> | Men of a fanciful disposition are always unhappy. |
| L'homme <i>dont vous parlez est très-instruit,</i>        | The man you speak of is very learned.             |

In the first example, the word *homme* is taken in a general sense; it denotes a collective universality. In the second, *les hommes à imagination*, denote a particular class only. In the third, *l'homme*, denotes but one individual, it being restricted by the incidental proposition *dont vous parlez*.

OBSERVATION. In English, the article is not used before substantives taken in a general sense, as : *man was born for society*; nor before those denoting a less general class, as : *men of genius, women of sound understanding*; nor again before some substantives which are taken rather in a determinate, than in a general sense, as : *I shall go to court this evening*.

#### EXERCISE.

*Elegance*, the most visible image of fine taste, the moment it appears, is universally admired : *men* disagree about the other constituent parts of beauty, but they all unite without hesitation to acknowledge the power of elegance.

Hassan, said he, thou art greater than I, and from thee I have at once derived *humility* and *wisdom* : I answered, mock not thy servant, who is but a worm before thee : *life* and *death* are in thy hand, and *happiness* and *misery* are the daughters of thy will.

|                       |                        |
|-----------------------|------------------------|
| <i>fine</i>           | délicat                |
| <i>the moment</i>     | (de)                   |
| <i>appears</i>        | se montrer             |
| <i>disagree about</i> | différer               |
|                       | sur                    |
| <i>constituent</i>    | (which constitute the) |
| <i>unite</i>          | s'accorder             |
| <i>hesitation</i>     | (by the verb)          |

|                          |               |
|--------------------------|---------------|
| <i>at once</i>           | en même temps |
| <i>mock</i>              | se moquer     |
| <i>servant</i>           | serviteur     |
| <i>who is but</i>        | ne que        |
| <i>worm</i>              | ver           |
| <i>are the daughters</i> | dépendre      |

*Mén 2. of superior genius, while 1. they\* see 3. the rest of mankind painfully struggling to comprehend obvious truths, glance themselves through \* the most remote 2. consequences, like lightning through \* a path that cannot be traced.*

|                     |                              |
|---------------------|------------------------------|
| <i>while</i>        | tandis que 1                 |
| <i>struggling</i>   | se tourmenter                |
| <i>obvious</i>      | qui s'offrir d'elles-mêmes   |
| <i>glance</i>       | ils pénétrer d'un coup d'œil |
| <i>lightning</i>    | foudre                       |
| <i>path</i>         | espace                       |
| <i>traced</i>       | on mesurer                   |
| <i>under</i>        | dans                         |
| <i>sense</i>        | conviction                   |
| <i>keep up</i>      | conserver                    |
| <i>cheerfulness</i> | gaîté                        |
| <i>temper</i>       | caractère                    |
| <i>enjoys</i>       | jouir de                     |
| <i>of thinking</i>  | se croire                    |
| <i>with</i>         | de                           |

*The man who lives under an habitual sense of the divine presence, keeps up a perpetual cheerfulness of temper, and enjoys, every moment, the satisfaction of thinking himself in company with his dearest and best of friends.*

|                     |            |
|---------------------|------------|
| <i>traced</i>       | on mesurer |
| <i>under</i>        | dans       |
| <i>sense</i>        | conviction |
| <i>keep up</i>      | conserver  |
| <i>cheerfulness</i> | gaîté      |
| <i>temper</i>       | caractère  |
| <i>enjoys</i>       | jouir de   |
| <i>of thinking</i>  | se croire  |
| <i>with</i>         | de         |

**RULE II.** The article is put before substantives taken in a sense of extract, or denoting only a part of a kind; but it is omitted, if they be preceded by an adjective, or a word of quantity.

#### EXAMPLES.

|   |   |
|---|---|
| <i>Du pain et de l'eau me feroient plaisir,</i>               | Some bread and water would please me.                         |
| <i>Je vis hier des savans, qui ne pensent pas comme vous,</i> | I yesterday saw some learned men, who do not think as you do. |
| <i>J'achetai hier beaucoup de livres,</i>                     | I bought yesterday many books.                                |
| <i>Que de livres j'achetai hier !</i>                         | How many books did I buy yesterday !                          |

**OBSERVATION.** Among the words of quantity must be reckoned *plus, pas* and *point, moins, jamais* : *Il n'y eut jamais plus de lumières*, there never were more lights; *il y a moins d'habitans à Paris qu'à Londres*, there are fewer inhabitants in Paris than in London; *je ne manque pas d'amis*, I do not want friends.

**EXCEPTION.** *Bien* is the only word of quantity that ought to be followed by the article. We say : *Il a bien de l'esprit*, he has a great deal of wit; *elle a bien de la grâce*, she has a great deal of gracefulness about her.

OBSERVATION. The sense of *extract* is marked in English by the word *some*, or *any*, either expressed or understood, which answers to *quelques*, a partitive adjective, and consequently to *du*, *des*, which are elegantly used instead of *quelques*.

These expressions: *des petits-mâîtres*, *des sages-femmes*, *des petits pâtés*, &c. are not exceptions, because, in such cases, the articles are so far united with the adjectives, as to form but one and the same word. We ought likewise to say: *le propre des belles actions*, *les sentimens des anciens philosophes*, &c. because, in these sorts of expressions, the substantives are taken in a general sense.

## EXERCISE.

We could not cast our eyes on either shore, without seeing *opulent* cities, *country-houses* agreeably situated, *lands* yearly covered with a golden harvest, *meadows* full of flocks and herds, *husbandmen* bending under the weight of the fruits, and *shepherds* who made all the echoes round them repeat the sweet sounds of their pipes and flutes.

Provence and Languedoc produce oranges, lemons, figs, olives, almonds, chesnuts, peaches, apricots and grapes of an uncommon sweetness.

The man who has never seen this pure light, is as blind as one who is born blind: he dies without having seen any thing: at most, he perceives but *glimmering* and *false lights*, *vain shadows* and *phantoms* that have nothing of reality.

Among the Romans, those who were convinced of having used *illicit*

could pouvoir ind-2  
shore rivage  
seeing appercevoir  
yearly tous les ans  
covered with qui se couvrir de  
flocks and herds troupeau  
husbandmen laboureur  
bending qui être accablé  
weight poids  
shepherds bergers  
pipes chalumeau  
round them d'alentour

who is born blind aveugle-né  
having ne avoir inf-2  
without ne jamais  
any thing rien  
at most tout au plus  
perceives appercevoir  
glimmering sombre  
lights leur  
reality réel

used employer pour

or *unworthy means* to obtain the commandment, were excluded from it for ever.

*means* { moyens 1 with  
illicit 2 voies 2  
with unwor-  
thy 1

Those who govern are like the celestial 2 bodies 1, which have a great splendour and no rest.

*were* ind-2  
*from it* en  
*a great* beaucoup de  
*splendour* éclat  
*no rest* (that have no  
rest) repos  
que de

What beauty, sweetness, modesty, and at the same time, what nobleness and greatness of soul !

*ruin* perdre  
*made use of many* employer bien

Themistocles, in order to ruin Aristides, made use of many *manœuvres*, which would have covered him with infamy in the eyes of posterity, had not 3 the eminent services 1 which he rendered his country 2 blotted out 4 that stain.

*covered with* cond-3 de  
*infamy* opprobre  
*in* à  
*had not* si  
*rendered* ind-3 à  
*blotted out* effacer  
cond-3  
*stain* tache

The consequences of *great passions* are blindness of mind and depravation of the heart.

*Noblemen* should never forget that their high birth imposes great duties on \* them.

*should* devoir ind-1

RULE III. The article is put before proper names of countries, regions, rivers, winds and mountains.

#### EXAMPLES.

La France a les Pyrénées et la Méditerranée au sud, la Suisse et la Savoie à l'est, les Pays-Bas au nord, et l'océan à l'ouest.

France is bounded on the south by the Pyrenees and the Mediterranean, on the east by Switzerland and Savoy, on the north by the Netherlands, and on the west by the ocean.

La Tamise, le Rhone, l'aquilon, les Alpes, le Cantal.

The Thames, the Rhone, the north wind, the Alps, the Cantal.

OBSERVATION. We say, by apposition : *le mont Parnasse, le mont Valérien, &c. le fleuve Don, &c.* But we say : *la montagne de Tarare, &c. la rivière*

*de Seine, &c.* We ought not to say : *le fleuve du Rhone*, but simply : *le Rhone*.

## EXERCISE.

*Europe* is bounded on the north by the Frozen Ocean ; south, by the Mediterranean sea, which separates it from *Africa* : east, by the continent of *Asia* ; west, by the Atlantic Ocean.

It contains the following 2 states 1 : on the north, *Norway, Sweden, Denmark* and *Russia* : in the middle, *Poland, Prussia, Germany, the United Provinces, the Netherlands, France, Switzerland, Bohemia, Hungary, the British Isles* : on the south, *Spain, Portugal, Italy, Turkey* in *Europe*.

The principal rivers in *Europe* are : the *Wolga*, the *Don*, or *Tanaïs*, and the *Foristhenes*, or *Nieper* in *Muscovy* ; the *Danube*, the *Rhine* and the *Elbe*, in *Germany* ; the *Vistula*, or *Wezel*, in *Poland* ; the *Loire*, the *Seine*, the *Rhone* and the *Garonne*, in *France* ; the *Ebre*, the *Tagus* and the *Douro*, in *Spain* ; the *Po*, in *Italy* ; the *Thames* and the *Severn*, in *England* ; and the *Shannon* in *Ireland*.

The principal mountains in *Europe* are the *Daarne-fields* between *Norway* and *Sweden* ; *Mont Krapel* between *Poland* and *Hungary* ; the *Pyrenean mountains* between *France*

|                          |                          |
|--------------------------|--------------------------|
| <i>bounded</i>           | <i>borné</i>             |
| <i>on</i>                | <i>à</i>                 |
| <i>north</i>             | <i>nord</i>              |
| <i>frozen ocean</i>      | <i>mer glaciale</i>      |
| <i>south</i>             | <i>sud or midi</i>       |
| <i>mediterranean sea</i> | <i>Mé-diterranée</i>     |
| <i>east</i>              | <i>est or orient</i>     |
| <i>west</i>              | <i>ouest or occident</i> |
| <i>Norway</i>            | <i>Norvège</i>           |
| <i>Sweden</i>            | <i>Suède</i>             |
| <i>Denmark</i>           | <i>Danemarck</i>         |
| <i>Poland</i>            | <i>Pologne</i>           |
| <i>Prussia</i>           | <i>Prusse</i>            |
| <i>Germany</i>           | <i>Allemagne</i>         |
| <i>Netherlands</i>       | <i>Pays-Bas</i>          |
| <i>Switzerland</i>       | <i>Suisse</i>            |
| <i>Bohemia</i>           | <i>Bohême</i>            |
| <i>Hungary</i>           | <i>la Hongrie</i>        |
| <i>British isles</i>     | <i>îles Britanniques</i> |
| <i>Turkey in</i>         | <i>Turquie en</i>        |

|              |             |
|--------------|-------------|
| <i>Tagus</i> | <i>Tage</i> |
|--------------|-------------|

|               |               |
|---------------|---------------|
| <i>Thames</i> | <i>Tamise</i> |
|---------------|---------------|

a Spain; the *Alps* which divide France and Germany from Italy.

1. The bleak *north wind* never blows here, and the heat of summer is tempered by the cooling *zephyrs* which come to refresh the air towards the middle of the day.

|                   |                |
|-------------------|----------------|
| <i>bleak</i>      | rigoureux      |
| <i>north wind</i> | aquilon        |
| <i>heat</i>       | ardeur         |
| <i>cooling</i>    | rafraîchissant |
| <i>to refresh</i> | adoucir        |

EXCEPTIONS. We do not use the article before the names of countries,

1°. When those countries have the names of their capitals, as: *Naples est un pays délicieux*, Naples is a delightful country.

2°. When those names are governed by the preposition *en*, as: *il est en France*, he is in France; *il est en Espagne*, he is in Spain.

3°. When those names are governed by some preceding noun, as *vins de France*, French wines; *noblesse d'Angleterre*, the English nobility.

4°. Lastly, when we speak of those countries as of places we come, or are set off from, as: *je viens de France*, I come from France; *j'arrive d'Italie*, I am just arrived from Italy. But, in this case, when we speak of the four parts of the world, the present practice is for making use of the article, as: *je viens de l'Amérique*, *j'arrive de l'Asie*.

#### EXERCISE.

*Naples* may be called a paradise, from its beauty and fertility. From this track 2 some suppose 1 Virgil took the model of his Elysian 2 Fields 1.

|                        |                  |
|------------------------|------------------|
| <i>from</i>            | à cause de       |
| <i>from this tract</i> | que              |
|                        | c'est là où      |
| <i>some suppose</i>    | quelques         |
|                        | personnes penser |

I have been prisoner *in Egypt*, as a \* Phœnician: under that name I have long suffered, and under that name I have been set at liberty.

|                  |                   |
|------------------|-------------------|
| <i>under</i>     | (it is under)     |
| <i>and under</i> | (and it is under) |

He has received *wines from France* and *Spain*, *silks from Italy*, *oil from Provence*, *wool from England*.



We set sail *from Holland*, to go to the Cape of Good Hope. *set sail to go* *partir se rendre*

I was but just arrived *from Russia*, when I had the misfortune to lose my father. *I was but just ne faire que*

I had set off *from America*, when my brother arrived there. *set off there* *partir y*

The article is also used before the names of countries, either distant or little known: *la Chine*, China; *le Japon*, Japan; *le Mexique*, Mexico: and before those which have been formed from common nouns: *le Havre*, *le Perche*, *la Flèche*, &c.

OBSERVATION. In English, the article is generally omitted before names of countries.

Such are the cases in which the article is used before the nouns: we shall now mention those in which it is *not* used.

RULE I. The article is omitted before nouns common, when, in using them, we do not say any thing on the extent of their signification.

#### EXAMPLES.

*Le sage n'a ni amour ni haine*, The wise man has neither love nor hatred.

*Ils ont renversé religion, morale, gouvernement, sciences, beaux-arts, en un mot, tout ce qui fait la gloire et la force d'un état*, They have overturned religion, morality, government, sciences, fine arts, in a word, every thing which makes the glory and strength of a cotuntry.

Hence, we do not put the article before nouns,

1°. When they are in the form of a title or an address, as: *préface*, preface; *livre premier*, book the first; *chapitre dix*, chapter the tenth; *il demeure rue Piccadilly*, he lives in Piccadilly: *quartier St. James*, St. James's.

2°. When they are governed by the preposition *en*, as *regarder en pitié*, to look with pity; *vivre en roi*, to live like, or, as a king.

3°. When they are joined to the verbs *avoir* or *faire*, as *avoir peur*, to be afraid; *faire pitié*, to look pitiful. See the table at the end of this §.

4°. When they are used as apostrophe or interjection, as: *courage, soldats, tenez ferme, courage, soldats, stand firm.*

5°. When they serve to qualify a noun that precedes them, as, *il est quelquefois plus qu'homme*, he is sometimes more than man; *Monseigneur le Duc d'York, Prince du sang royal d'Angleterre*, His royal highness the Duke of York, Prince of the blood royal of England.

6°. The article is not put before the substantive beginning an incidental sentence, which is a reflection upon what has been said, as: *tous les peuples de la terre ont une idée plus ou moins développée d'un Etre Suprême; preuve évidente que le péché originel n'a pas tout à fait obscurci l'entendement*, all the nations of the earth have an idea more or less developed of a Supreme Being; an evident proof that original sin has not totally obscured the understanding.

7°. When they are under the government of the words *genre, espèce, sorte*, and such like, as: *sorte de fruit*, a sort of fruit; *genre d'ouvrage*, a kind of work.

#### EXERCISE.

|  |                     |                  |
|--|---------------------|------------------|
| The highways are bordered with                 | <i>highways</i>     | <i>chemin</i>    |
| <i>laurels, pomegranates, jessamines,</i>      | <i>with</i>         | <i>de</i>        |
| and other trees which * are * al-              | <i>laurels</i>      | <i>lauriers</i>  |
| ways green, and always in bloom.               | <i>pomegranates</i> | <i>grena-</i>    |
| The mountains are covered with                 | <i>in bloom</i>     | <i>diers</i>     |
| <i>flocks, which yield a fine wool which *</i> | <i>yield</i>        | <i>fleurir</i>   |
| <i>is * sought after by all the known</i>      | <i>wool</i>         | <i>fournir</i>   |
| <i>2 nations 1 of the world.</i>               | <i>sought after</i> | <i>laine pl.</i> |
|  |                     | <i>recherché</i> |

|  |                  |                 |
|--|------------------|-----------------|
| The fleets of Solomon made, un-        | <i> fleets</i>   | <i> flotte</i>  |
| der the conduct of the Phœnicians,     | <i> made</i>     | <i> ind-2</i>   |
| frequent voyages to the land of Ophir  |                  |                 |
| and Tharsis (of the kingdom of So-     | <i> whence</i>   | <i> d'où</i>    |
| phala, in Ethiopia) whence they re-    | <i> returned</i> | <i> revenir</i> |
| turned at the end of three years, la-  | <i> end</i>      | <i> bout</i>    |
| den with gold, silver, ivory, precious | <i> laden</i>    | <i> chargé</i>  |

stones 1 and other kinds of merchandise.

stones pierre

Costly furniture 2 is not allowed there 1, nor magnificent attire, nor sumptuous feasts, nor gilded palaces.

is not allowed there  
on n'y souffre ni  
furniture meuble  
costly précieux  
attire ornement  
feasts repas

We considered with pleasure the extensive fields covered with yellow ears of corn, rich gifts of the fruitful Ceres.

extensive vaste  
fields campagne  
yellow jaune  
ears épi

The greatest part of historians have alledged that Henry IV. was assassinated by the Duke of Gloucester, a prince of a most brutal disposition.

the greatest part la  
plupart  
alleged rapporter

He was in a kind of ecstasy, when he perceived us.

disposition naturel  
in a kind of comme en

In the most corrupt age, he lived and died as a wise man \*.

age siècle

Are you surprised that the worthiest 2 men 1 are but men, and betray some remains of the weakness of humanity, among the innumerable snares and difficulties which are inseparable from royalty.

betray montrer  
remains resté  
snares piège  
difficulties embarras

He looked pitiful, when we saw him after his disgrace.

he looked pitiful il nous  
faire pitié

Hear then, O nations full of valour! and you, O chiefs, so wise and so united! hear what I have \* to \* offer you.

Out of this cavern issued, from time to time, a black 2 thick 3 smoke, which made a sort of night at mid-day.

out of de  
issued sortir  
black and thick et épais  
smoke fumée  
mid-day milieu du  
jour

RULE II. The article is not used, either before nouns preceded by the pronominal adjectives *mon, ton,*

*son, notre, votre, leur, ce, nul, aucun, chaque, tout*  
(used for *chaque*), *certain, plusieurs, tel*, or before  
those which are preceded by a cardinal number, with-  
out any relation whatever.

## EXAMPLES.

|                                     |                             |
|-------------------------------------|-----------------------------|
| Nos mœurs <i>mettent le prix à</i>  | Our manners set a value to  |
| <i>nos richesses,</i>               | our riches.                 |
| Toute nation <i>a ses loix,</i>     | Each nation has its laws.   |
| Cent ignorans <i>doivent-ils</i>    | Are a hundred blockheads to |
| <i>l'emporter sur un homme ins-</i> | get the advantage of one    |
| <i>truit ?</i>                      | learned man ?               |

## EXERCISE.

*That good father* was happy in his  
children, and his children were hap-  
py in him.

|   |                               |
|---|-------------------------------|
| <i>These imitative 2 sounds 1</i> are the | <i>are the integral parts</i> |
| integral parts of all languages, and      | <i>être fondu</i>             |
| as their * fundamental basis.             | <i>of dans</i>                |
|   | <i>and as et ils en sont</i>  |
|   | <i>comme</i>                  |

*Every man* has his foibles, his mo-  
ments of humour, even his irregular-  
ities.

|   |                   |                |
|---|-------------------|----------------|
| <i>Each plant</i> has virtues which are | <i>peculiar</i>   | <i>propres</i> |
| peculiar to it, and the knowledge 2 of  | <i>to it</i>      | <i>lui</i>     |
| which 1 could not but be infinitely     | <i>could</i>      | <i>cond-1</i>  |
| useful.                                 | <i>not but be</i> | <i>ne que</i>  |

|   |   |
|---|---|
| <i>In all his instructions,</i> he is care-<br>ful to remember that grammar, logic<br>and rhetoric are three sisters that<br>ought never to be disjoined. | <i>he is careful to remem-<br/>ber ne point perdre<br/>de vue<br/>ought on devoir ind 2<br/>to be disjoined séparer</i> |
|---|---|

RULE III. Proper names of deities, men, animals,  
towns and particular places, are without article, but  
they take it when they are used in a limited sense.

## EXAMPLES.

|  |                                       |
|--|---------------------------------------|
| <i>Dieu a créé le ciel et la terre,</i>            | God has made heaven and<br>earth.     |
| <i>Jupiter étoit le premier des<br/>Dieux,</i>     | Jupiter was the first of the<br>gods. |
| <i>Bucéphale étoit le cheval<br/>d'Alexandre,</i>  | Bucephalus was Alexander's<br>horse.  |
| <i>Rome est une ville d'une<br/>grande beauté,</i> | Rome is a city of great beau-<br>ty.  |

But we ought to say: *le Dieu des Chrétiens*, the God of Christians; *le Dieu de paix*, the God of peace; *le Jupiter d'Homère*, Homer's Jupiter; *le Bucéphale d'Alexandre*, Alexander's Bucephalus; *l'ancienne Rome*, ancient Rome; *la Rome moderne*, modern Rome.

If, in imitation of the Italians, we use the article before the names of painters and poets of that nation, except *Michel-Ange* and *Raphaël*, it is because the expression is elliptical, the words *peintre*, *poète*, or *seigneur*, being understood.

## EXERCISE.

*Jupiter*, son of *Saturn* and *Cibele* or *Ops*, after having deposed his father from the throne, divided the paternal \* inheritance with his two brothers, *Neptune* and *Pluto*.

On a dispute; at a feast of the gods, between *Juno*, *Pallas* and *Venus*, for the preeminence of beauty, *Jupiter* not being able to bring them to an agreement, referred the decision to *Paris*, a shepherd of mount *Ida*, with directions that a golden apple should be given to the fairest. *Paris* assigned to *Venus* the golden \* reward \*.

*God* said: let there \* be light, and there \* was light.

*The Apollo di Belvidere* and *the Venus di Medicis*, are precious remains of antiquity.

*May* and *September* are the two finest months of the year in the south of France.

*The god of Abraham, Isaac and Jacob*, was the only true God.

*deposed* chasser  
*divided* en partager  
*inheritance* héritage

*on* dans  
*at a feast* qu'il y eut  
à un festin  
*being able* pouvoir  
*to bring to an agree-*  
*ment* accorder  
*referred* renvoyer  
*directions* ordre  
*that a golden apple, &c.*  
*to give a golden apple*  
*to*  
*assigned* adjuger la  
*reward* prix

(*light be and light was*)

*only*

*seul*

**OBSERVATION.** The English are sometimes at a loss how to translate into French the *a* or *an* which precedes the substantive following the verb *être*: but there will be no difficulty, if they examine whether that substantive ought to be rendered in French by an adjective, or whether the substantive be taken adjectively. Thus, *I am a Frenchman, I am a prince*, are to be translated by *je suis François, je suis prince*. But should the English substantive preserve its nature, then the *a* or *an* ought to be expressed by the adjective *un* placed before the substantive. *I am a Frenchman of an illustrious family, I am a very unfortunate prince*, are translated thus: *je suis un François d'illustre maison, je suis un prince bien malheureux*; for, in this instance, *François* and *prince* are determinate, and consequently, ought to be preceded by a word expressive of that determination, and performing the office of article. For this reason we put *un* before the noun which follows the verb *être*, preceded by the demonstrative pronoun *ce*.

**OBSERVATION.** We have said, that, in French, we do not use the article before substantives which serve to qualify a preceding noun; but, in English, the article *the* is sometimes used, and oftener *a* or *an*, which corresponds to our adjective *un*, as: *Telemachus, the son of Ulysses, king of Ithaca. The Duke of York, a prince of the royal family*.

As the use of the article is one of the most difficult things in our language, we here subjoin a comparative table, in which the same words are used, according to circumstances, either with or without the article.

## TABLE.

| With the article.  | Without the article.                                 |
|--|--|
| The writings of Cicero are full of the soundest 2 ideas 1.     | The writings of Cicero are full of sound 2 ideas 1.  |
| Rid yourself of the prejudices <i>se défaire</i> of childhood. | Have you no prejudice with regard to this question?  |
| The different kinds of animals that are upon the earth.        | There are different kinds of animals upon the earth. |



## With the article.

He enters into the details of *the*  
*rules* of a good grammar.

He seeks for *circumlocutions*.  
*chercher de détour*

He charges his memory with  
*the verses of Virgil* and the  
*phrases of Cicero*.

Essays supported by *strong* 2  
*discours soutenu*  
*expressions* 1.

He has compiled *precepts* of  
*recueillir pour*  
language and of morality.

Make use of *the tokens* we  
*se servir* *signe (dont)*  
agreed upon \*.  
*être convenu*

The choice of *studies*, proper,  
&c.

Knowledge has always been  
*connaissance* pl.

the object of *the esteem*, *the*  
*praise* and *admiration* of  
*men*.

The *riches* of the mind can  
only \* be acquired by study.  
*ne que*

The gifts of *fortune* are un-  
certain.  
*fragiles*

The connection of *proofs*  
*enchaînement* *preuve*  
makes them please and per-  
*qu'elles*  
suade.

It is by meditation upon what  
*ce*  
we read that we acquire  
*fresh* 2 *knowledge* 1.  
*connaissance* pl.

The advantages of memory.

## Without the article.

He enters into a long detail of  
*frivolous* 2 *rules* 1.

He seeks for *wide* 1 *circum-*  
*long*

*locutions* 2 in order to ex-  
plain the simplest 2 things 1.

He loads his memory with  
*insipid* 3. *verses* 1. and  
*phrases*. 2.

Essays supported by *lively* 1  
*expressions* 2.

A collection of *precepts* in lan-  
guage and morals.

We are obliged to use *some*  
*de*  
*exterior* 2 *signs* 1, in order  
to make ourselves under-  
*nous en-*  
stood.

*tendre*  
He has made a choice of *books*,  
which are, &c.

It is an object of esteem, of  
*ce*  
praise and admiration.

There is in Peru a prodigi-  
*le Pérou*  
ous abundance 1 of *useless* 2  
*riches*!

Gifts of *fortune*.  
*bien*

There is in this book an ad-  
mirable connection of solid 2  
proofs 1.

It is by meditation that we  
acquire fresh 1 knowledge 2.  
*nouveau*

There are different *kinds* of  
*memory*.

## With the article.

The memory of *facts* is the most showy.  
*brillant.*

The aim of good masters  
*but*  
should be to cultivate the  
*devoir* ind-1 *de*  
mind and reason of their pupils.

We should propose *difficulties*,  
*on ne devoir* ind-1  
only \* to make truth<sup>2</sup> tri-  
*que pour tri-*  
umph<sup>1</sup>.  
*ompher*

The taste of mankind is liable  
*homme*  
to great changes.

He has no need of the lesson  
*avoir besoin*  
you wish to give him.

France, Spain, England, &c.

The island of Japan.

He comes from China.

He arrives from America.

The extent of Persia.

He is returned from the East  
*Indies, from Asia, &c.*

He lives in Peru, in Japan,  
*in the Indies, in Jamaica,*  
&c.

The politeness of France.

The circumference of En-  
*gland.*

The interest of Spain.

The invention of printing is  
attributed to Germany.

He comes from French Flan-  
*ders.*

## Without the article.

He has only a memory of  
*facts.*

The memory of *mind* and  
*reason* is more useful than  
the other kinds of *memory*.

He has made a collection of  
*difficulties*, of which he  
seeks the solution.

Society of chosen 2 *mèn* 1.

He has no need of lessons.

Kingdom of France, of Spain,  
*of England, &c.*

Island of Candia.

He comes from Poland.

He arrives from Italy.

He is gone to Persia.

*en*  
He is returned from Spain,  
*from Persia, &c.*

He lives in Italy, in France,  
*in London, in Avignon, &c.*

The fashions of France.

The horses of England.

The wines of Spain.

The empire of Germany is  
divided into a great num-  
ber of states.

He comes from Flanders.

OBSERVATIONS. 10. The English make use of  
*a* or *an*, before the nouns of measure, weight, and  
things bought, as: *wheat is sold for a crown a bushel,*  
*butter sells for sixpence a pound, wine sold yesterday for*

*forty crowns a hogshead, 'tis more than a groat a bottle.* But, in French, we ought to make use of the article and not of the adjective *un*, as : *le bled se vend un écu le boisseau, le beurre se vend six sous la livre, le vin se vendit hier quarante écus le muid, c'est plus de quatre sous la bouteille.*

When speaking of *time*, *a* or *an* is expressed, in French, by the preposition *par*, as : *so much a week, tant par semaine.*

2°. In English, *a* is sometimes put between the pronoun which serves for the admiration and the substantive that accompanies it, as : *what a beauty!* but, in French, the adjective *un* is never expressed, and we say : *quelle beauté !*

3°. In English, when the adverbs *more* and *less* are repeated to express a comparison, they must be preceded by the article, as : *the more difficult a thing is, the more honourable.* But, in French, the article is omitted, and we say : *plus une chose est difficile, plus elle est honorable.*

That nothing may be omitted on this subject, we here subjoin a

## T A B L E

OF NOUNS CONSTRUED WITHOUT EITHER PRONOUN  
OR PREPOSITION. PRECEDED BY A VERB OF WHICH  
THEY ARE THE COMPLEMENT.

### *Avoir.*

|                         |               |                             |                       |
|-------------------------|---------------|-----------------------------|-----------------------|
| <i>Avoir faim</i>       | To be hungry  | <i>Avoir froid</i>          | To be cold            |
| <i>Avoir soif</i>       | To be thirsty | <i>Avoir chaud</i>          | To be warm            |
| <i>Avoir dessein</i>    | To intend     | <i>Avoir mal</i>            | To ach                |
| <i>Avoir honte</i>      | To be ashamed | <i>Avoir besoin</i>         | To want               |
| <i>Avoir coutume</i>    | To use to     | <i>Avoir part au gâteau</i> | To share in the booty |
| <i>Avoir pitié</i>      | To pity       | <i>Avoir envie</i>          | To have a mind        |
| <i>Avoir compassion</i> | To have mercy | <i>Avoir droit</i>          | To have a right, &c.  |

### *Chercher.*

|                         |                      |                               |                           |
|-------------------------|----------------------|-------------------------------|---------------------------|
| <i>Chercher fortune</i> | To seek for-<br>tune | <i>Chercher mal-<br/>heur</i> | To hunt for<br>misfortune |
|-------------------------|----------------------|-------------------------------|---------------------------|

*Courir.*

|                       |                   |                      |                 |
|-----------------------|-------------------|----------------------|-----------------|
| <i>Courir fortune</i> | To stand a chance | <i>Courir risque</i> | To run the risk |
|-----------------------|-------------------|----------------------|-----------------|

*Demander.*

|                           |                      |                          |                     |
|---------------------------|----------------------|--------------------------|---------------------|
| <i>Demander raison</i>    | To ask satisfaction  | <i>Demander justice</i>  | To ask justice      |
| <i>Demander vengeance</i> | To ask for vengeance | <i>Demander quartier</i> | To pray for quarter |
| <i>Demander grâce</i>     | To ask pardon        | <i>Demander avis</i>     | To ask advice, &c.  |

*Dire.*

|                  |                |                     |                     |
|------------------|----------------|---------------------|---------------------|
| <i>Dire vrai</i> | To speak truth | <i>Dire matines</i> | To say matins       |
| <i>Dire faux</i> | To speak false | <i>Dire vèpres</i>  | To say vespers, &c. |

*Donner.*

|                      |                  |                          |                        |
|----------------------|------------------|--------------------------|------------------------|
| <i>Donner prise</i>  | To give a hold   | <i>Donner caution</i>    | To give bail           |
| <i>Donner jour</i>   | To appoint a day | <i>Donner quit-tance</i> | To give a receipt      |
| <i>Donner parole</i> | To give word     | <i>Donner atteinte</i>   | To strike at           |
| <i>Donner avis</i>   | To give advice   | <i>Donner beau jeu</i>   | To give fair play, &c. |

*Echapper.*

*Il l'a échappé belle* He had a narrow escape

*Entendre.*

|                           |                      |                         |                         |
|---------------------------|----------------------|-------------------------|-------------------------|
| <i>Entendre raison</i>    | To understand reason | <i>Entendre malice</i>  | To mean harm            |
| <i>Entendre raillerie</i> | To take a joke       | <i>Entendre finesse</i> | To be sly, cunning, &c. |

*Faire.*

|                               |                         |                             |                              |
|-------------------------------|-------------------------|-----------------------------|------------------------------|
| <i>Faire vie qui dure</i>     | To live with-in compass | <i>Faire réflexion</i>      | To reflect                   |
| <i>Faire bonne chère.</i>     | To live well            | <i>Faire honte</i>          | To make one ashamed          |
| <i>Faire envie</i>            | To raise envy           | <i>Faire honneur</i>        | To do honour                 |
| <i>Faire peur</i>             | To frighten             | <i>Faire plaisir</i>        | To please                    |
| <i>Faire cas de quelqu'un</i> | To value one            | <i>Faire alliance</i>       | To make an alliance          |
| <i>Faire marché</i>           | To make a bargain       | <i>Faire argent de tout</i> | To make money of every thing |
| <i>Fair provision</i>         | To provide              | <i>Faire sem-blant</i>      | To pretend                   |

|                    |         |                               |                              |
|--------------------|---------|-------------------------------|------------------------------|
| <i>Faire route</i> | To sail | <i>Faire front</i>            | To face                      |
| <i>Faire face</i>  | To face | <i>Faire difficul-<br/>té</i> | To make dif-<br>ficulty, &c. |

*Gagner.*

|                    |                    |                    |                     |
|--------------------|--------------------|--------------------|---------------------|
| <i>Gagner pays</i> | To scamper<br>away | <i>Gagner gros</i> | To get much,<br>&c. |
|--------------------|--------------------|--------------------|---------------------|

*Mettre.*

|                     |          |                   |               |
|---------------------|----------|-------------------|---------------|
| <i>Mettre ordre</i> | To order | <i>Mettre fin</i> | To put an end |
|---------------------|----------|-------------------|---------------|

*Parler.*

|                            |                        |  |                                     |
|----------------------------|------------------------|--|-------------------------------------|
| <i>Parler vrai</i>         | To speak truth         | <i>Parler raison</i>                           | To speak rea-<br>son                |
| <i>Parler bon<br/>sens</i> | To speak good<br>sense | <i>Parler Latin,<br/>Français,<br/>&amp;c.</i> | To speak La-<br>tin, French,<br>&c. |

*Porter.*

|                             |                      |                                |                              |
|-----------------------------|----------------------|--------------------------------|------------------------------|
| <i>Porter envie</i>         | To bear envy         | <i>Porter témoi-<br/>gnage</i> | To bear wit-<br>ness         |
| <i>Porter coup</i>          | To prejudice         | <i>Porter bonheur</i>          | To bring good<br>luck        |
| <i>Porter mal-<br/>heur</i> | To bring ill<br>luck | <i>Porter com-<br/>passion</i> | To feel com-<br>passion, &c. |

*Prendre.*

|                             |                          |                               |                            |
|-----------------------------|--------------------------|-------------------------------|----------------------------|
| <i>Prendre garde</i>        | To take care             | <i>Prendre pa-<br/>tience</i> | To have pa-<br>tience      |
| <i>Prendre sé-<br/>ance</i> | To take one's<br>seat    | <i>Prendre mé-<br/>decine</i> | To take phy-<br>sic        |
| <i>Prendre congé</i>        | To take leave            | <i>Prendre con-<br/>seil</i>  | To take coun-<br>sel       |
| <i>Prendre lan-<br/>gue</i> | To get intel-<br>ligence | <i>Prendre goût</i>           | To take a li-<br>king, &c. |

*Rendre.*

|                       |                |                                    |                            |
|-----------------------|----------------|------------------------------------|----------------------------|
| <i>Rendre service</i> | To do service  | <i>Rendre amour<br/>pour amour</i> | To return love<br>for love |
| <i>Rendre visite</i>  | To pay a visit | <i>Rendre gorge</i>                | To refund                  |

*Tenir.*

|                     |                       |                     |                     |
|---------------------|-----------------------|---------------------|---------------------|
| <i>Tenir parole</i> | To keep one's<br>word | <i>Tenir prison</i> | To keep pri-<br>son |
| <i>Tenir bon</i>    | To hold out           | <i>Tenir ferme</i>  | To stand it,<br>&c. |

About some other particulars, see my *Discours*  
sur l'article.

## §. III.

## OF THE ADJECTIVE.

## I.

## OF THE ADJECTIVE WITH THE ARTICLE.

RULE. Adjectives taken substantively, are, as substantives common, accompanied by the article, if the use made of them require it.

## EXAMPLE.

Les fous *inventent les modes*, Fools invent the fashions and  
*et les sages s'y conforment*, the wise conform to them.

RULE II. When a noun is accompanied by two adjectives expressing opposite qualities, the article ought to be repeated before every adjective.

## EXAMPLE.

Les vieux *et les nouveaux soldats* sont remplis d'ardeur, The old and the new soldiers  
 are replete with ardour.  
 Il faut fréquenter la bonne *compagnie*, et fuir la mau- We ought to frequent good,  
 vaise, and shun bad, company.

OBSERVATION. This rule ought to be strictly attended to, when the qualities expressed by the adjectives are opposite : but those qualities may be either nearly synonymous, or merely different, without being opposite. In the first instance, the article is not repeated, as : *le sage & pieux Fénélon*, the wise and pious Fénélon : in the second, it is perhaps better to repeat it, as : *le sensible & l'ingénieux Fénélon*, the sensible and ingenious Fénélon.

RULE III. The article is used before the adjective which is joined to a proper name, either to express its quality, or to distinguish the person spoken of from those who might bear the same name.

## EXAMPLES.

*Le sublime Bossuet, le vertueux Fénélon, le tendre Racine,*  
 The sublime Bossuet. the virtuous Fénélon. the tender Racine.  
*Louis le gros, Louis le juste, Henri le grand,*  
 Louis the fat. Louis the just. Henry the great.

OBSERVATION. The adjective which is joined to a proper name, either precedes, or follows that name. If it precede it, it expresses a quality which may be common to many ; if it follow it, it expresses a dis-



inctive quality. These two expressions : *Le savant Varron*, and *Varron le savant*, do not convey the same meaning: in the first, we merely give to *Varron* the quality of *savant*; in the second we give to understand that there are several persons of the name of *Varron*, and that the one we mean is distinguished for his learning.

RULE IV. When of an adjective in the comparative degree, we mean to make a superlative relative, we place the article before that comparative, and then, if the adjective be placed before the substantive, the article serves for both; if after, the article is to be repeated before each.

## EXAMPLES.

Les plus habiles gens *font quelquefois* les plus grossières fautes,

or,

Les gens les plus habiles *font quelquefois* les fautes les plus grossières.

The cleverest men commit sometimes the grossest blunders.

## EXERCISE.

The *learned* of antiquity, were they to come to life again, would be much astonished at the extent of our knowledge.

*were they to come again*  
si revenir  
*life* monde  
*would be astonished at*  
étonner de

The *ignorant* have, in a \* strong dose of presumption, what they want in real science, and that is the reason they are admired by fools.

*they want* il manquer à  
*and that* ce  
*the reason* ce qui fait  
que  
*they are, &c.* say, the  
fools admire them.

The *wise* man \* preserves the same tranquillity of mind in *good* or *bad* fortune.

The man who is jealous of his reputation frequents *good* and shuns *bad* company.

In French the substantive must be joined to the first adjective.  
*shuns* fuir

*Grand* and *strong* thoughts always were the fruit of genius.

The great *Corneille* astonishes by beauties of the first order, and by faults of the worst taste. If the tender

Racine does not always rise so high, *rise* s'élever  
 at least, he bears himself well, and *bears himself well* se  
 possesses the art of always interesting *possesses* soutenir  
 the heart. avoir

It has been said of the Telemachus *it* on  
 of the virtuous Fénélon, that it is the *present* don  
 most useful 2. present 1. the muses *man* pl.  
 have made to man; for, could the *could si pouvoir ind-2*  
 happiness of mankind be produced *be produced by naître de*  
 by a poem, it would be by that. *would naître, repeared*  
 cond-1

The more we read the fables of *the more* plus  
 the good and artless la Fontaine, the *we* on  
 more we are convinced that they are *artless* naïf  
 the book of all ages and the manual *we are convinced on se*  
 of the man of taste. convaincre

It is only under the reign of Louis *it is only* ne que  
 the just (XIII) that good taste began *show itself* se montrer  
 to show itself in France; but it is  
 under that of Louis the great that it  
 was carried to perfection. *carried* porter à  
*still* tranquille

The most still 2. water 1. often *abyss* gouffre  
 conceals the most dangerous 2. abyss. 1.

## II.

The pronominal adjectives *mon, ton, son, notre, votre, leur*, placed before the comparative adverbs, perform the function of the article, and consequently raise the comparative to the degree of superlative relative, as: *c'est mon meilleur ami*, he is my best friend; that is, *c'est le meilleur de mes amis*, he is the best of my friends.

## III.

**RULE.** Adjectives in the comparative, or superlative, are regulated by the same laws as adjectives in the positive. Hence, we ought to say: *c'est la coutume des peuples les plus barbares, et celle des plus civilisés*, &c. It is the custom of the most barbarous, and that of the most civilized people, &c. *C'est une des plus belles femmes de Londres*, she is one of the finest women in

London ; since we should say in the positive : *c'est la coutume des peuples barbares, et celle des civilisés, &c.* it is the custom of barbarous and that of civilized people, &c. : *c'est une des belles femmes de Londres*, she is one of the fine women in London. Girard and Condillac would have us say : *c'est une des femmes des plus belles de Londres*, but they are wrong, since we cannot say, in the positive : *c'est une des femmes des belles de Londres*.

OBSERVATION. The superlative relative sometimes relates to a substantive not expressed, but understood, as : *l'hiver est la plus triste des saisons*, winter is the dullest of the seasons ; a happy turn which unites elegance with precision.

#### IV.

OBSERVATION I. When an adjective serves to qualify several substantives of things, these substantives are either as subject, or as regimen.

If as subject, the adjective is always in the plural, as : *le travail, la patience, la fermeté et le courage joints ensemble, le firent triompher de ses ennemis*, labour, patience, firmness and courage joined together, made him triumph over his enemies.

If as regimen, the adjective agrees with the last only, as : *Il avoit la bouche et les yeux ouverts ; il avoit les yeux et la bouche ouverte* ; he had his eyes and mouth open.

OBSERVATION II. There is a difficulty in the French language upon which grammarians do not agree ; it is with respect to the noun followed by several adjectives expressing sorts of the same kind. Some will have the substantive to be put in the plural, while each adjective remains in the singular. I have long held the same opinion ; but, after a serious attention on this subject, I have adopted the opinion of those who reject this construction, as contrary to the rules of syntax. For, although adjectives are by their nature subordinate to the substantives, of which they ought to take the accidents and forms, yet the noun is far from acknowledging that servility : the adjectives which follow it have no right to enforce upon it the law of

agreement in number, its independency rejecting it altogether. Thus this sentence: *les langues Française & Angloise sont fort cultivées*, is not French; we ought to say: *la langue Française, & l'Angloise sont fort cultivées*.

## EXERCISE.

The spectacle of nature in its infinite variety made *our purest* delight and *our sweetest* occupation.

*Their most agreeable* pastime was *pastime* *passé-temps*  
the reading of useful 2 books. 1

*Your longest days* will always be *lose* *perdre*  
those which you lose in idleness and *idleness* *oisiveté*  
luxury. *luxury* *mollesse*

*Our most cruel enemies* are the men *tell of* *éclairer sur*  
that flatter us, and *our best friends*  
those who tell us of our faults.

Politeness and gentleness disarm *politeness* *honnêteté*  
*the most insensible* and soften the *gentleness* *douceur*  
*most ferocious* heart. *soften* *adoucir*  
*heart* must be placed  
after the 1st. verb

It is to *the tenderest* and *most virtuous* mother that I dedicate this book.

It is the work of *the most absurd* pedant that exists.

Athalia is *the most perfect* of Racine's tragedies, and Tartuffe *the finest* of Moliere's comedies.

His impetuosity and courage, *long chained*, soon surmounted all obstacles. *chained* *enchaîner*

The imagination and genius of Ariosto, *although irregular* in their march, yet attach, carry and captivate the reader, who can never be tired of admiring them. *be tired* *se lasser*

There are in Gessner's idyls, senti-

ments and a gracefulness altogether  
affecting.

affecting      touchant

The good taste of the Egyptians,  
from that time, made them love so-  
lidity and *naked* 2. regularity. 1.

from that time      dès-  
lors  
*naked*      tout nu

OBSERVATION. The same rule ought to be ob-  
served with the relative pronoun which serves to unite  
the incidental phrase ; for this reason Fénelon has  
said : *il y a dans la véritable vertu une candeur & une*  
*ingénuité à laquelle on ne se méprend point, pourvue*  
*qu'on y soit attentif*, there is in real virtue a candour and  
ingenuousness, which we cannot mistake if we will  
but attend to it.

#### EXERCISE.

In these climates, the dry and the  
rainy monsoons divide the year be-  
ween them.

monsoon      mousson  
divide between them  
se partager

Custom has introduced a variety of relations in the  
use of the adjective *bon*, which well deserves to be no-  
ticed. We say of a woman : *elle a l'air bon*, meaning,  
she has an air of goodness ; because the adjective *bon*  
qualifies the substantive *air*. But it is not so, when  
the subject is a thing. We must say : *cette poire a*  
*l'air bonne*, and perhaps better, *d'être bonne*, because  
here, the adjective *bonne* qualifies *poire*, and not *air*.

#### V.

#### THE PLACE OF THE ADJECTIVES.

RULE I. Before substantives we place the prono-  
minal adjectives, adjectives of number, and in general  
the following sixteen, viz : *beau, bon, brave, cher, ché-*  
*tif, grand, gros, jeune, mauvais, méchant, meilleur,*  
*moindre, petit, saint, vieux* and *vrai*.

#### EXAMPLES.

|                       |                     |                             |                     |
|-----------------------|---------------------|-----------------------------|---------------------|
| <i>Mon père,</i>      | <i>quel homme,</i>  | <i>plusieurs officiers,</i> | <i>grand homme,</i> |
| My father.            | what man.           | several officers.           | great man.          |
| <i>Vieille femme,</i> | <i>dix guinées,</i> | <i>six arbres, &amp;c.</i>  |                     |
| Old woman.            | ten guineas.        | six trees, &c.              |                     |

EXCEPTIONS 1°. We ought to except the pro-  
noun *quelconque*, as : *raison quelconque*, reason what-  
ever.

2°. The adjectives of number, joined to proper

names, pronouns, and substantives in quotation and without article, as : *George trois*, George the third ; *lui dixième*, he the tenth ; *chapitre dix*, chapter the tenth ; *page trente*, page thirty.

3°. The sixteen adjectives before mentioned, when they are joined by a conjunction to another adjective, which is to be placed after the substantive, as : *c'est une femme grande & bien faite*, she is a woman tall and well made.

OBSERVATION. In English, two, or even several, adjectives may qualify a substantive, without being joined by a conjunction : but in French, they must be united by a conjunction, as : *c'est un homme aimable & poli*, he is an amiable well behaved man ; except when custom allows the substantive between two adjectives, as : *c'est un grand homme sec & robuste*, he is a tall raw-boned robust man.

## EXERCISE.

|                                      |                  |            |
|--------------------------------------|------------------|------------|
| Ages have been when a great man      | <i>have been</i> | il y avoir |
| was a sort of prodigy produced by an | <i>when</i>      | où         |
| error of nature.                     | <i>produced</i>  | enfanter   |

|                                  |                |                 |
|----------------------------------|----------------|-----------------|
| In almost all nations, the great | <i>in</i>      | chez            |
| geniuses that have adorned them  | <i>nations</i> | peuple          |
| were contemporaries.             | <i>adorned</i> | illustrer ind-4 |

|   |                    |             |
|---|--------------------|-------------|
| Young people, says Horace, are          | <i>people</i>      | gens        |
| supple to the impressions of vice,      | <i>supple</i>      | souple      |
| lavish, presumptuous and equally        | <i>lavish</i>      | prodigue    |
| fiery and light in their passions : old | <i>fiery</i>       | vif         |
| people, on the contrary, are covetous,  | <i>covetous</i>    | avare       |
| dilatory, timid, ever alarmed about     | <i>dilatory</i>    | temporiseur |
| the future, always complaining, hard    | <i>about</i>       | sur         |
| to please, panegyrists of times past,   | <i>complaining</i> | plaintif    |
| censors of the present, and great       | <i>hard</i>        | difficile   |
| givers of advice.                       | <i>please</i>      | contenter   |
|   | <i>givers</i>      | donneur     |

|  |                     |           |
|--|---------------------|-----------|
| What man was ever satisfied with       |                     |           |
| his fortune, and dissatisfied with his | <i>dissatisfied</i> | mécontent |
| wit ?                                  |                     |           |

|                                   |                             |             |
|-----------------------------------|-----------------------------|-------------|
| Thirty chambers which have a com- | <i>have a communication</i> |             |
| munication one with another, and  |                             | communiquer |
|                                   |                             | each        |



|                                     |                      |                  |
|-------------------------------------|----------------------|------------------|
| each of them an iron door, with six | <i>each of them</i>  | <i>dont cha-</i> |
| huge bolts, are the place where he  | <i>huge</i>          | <i>cun avoir</i> |
| shuts himself up.                   | <i>bolts</i>         | <i>gros</i>      |
|                                     | <i>shuts himself</i> | <i>verrou</i>    |
|                                     |                      | <i>se ren-</i>   |
|                                     |                      | <i>fermer</i>    |

RULE II. In general, we place after the substantives those adjectives which are formed of the participle present of verbs. *Ouvrage divertissant*, entertaining work ; and always those formed of the participle past, *figure arrondie*, round figure ; those denoting the figure, *table ovale*, oval table ; the colour, *maison blanche*, white house ; the savour, *herbe amère*, bitter herb ; the sound, *orgue harmonieux*, harmonious organ ; an idea of action, *procureur actif*, active attorney ; or, an effect produced, *coutume abusive*, abusive custom ; a quality relative to the nature of a thing, *ordre grammatical*, grammatical order ; or, to the species of a thing, *qualité occulte*, occult quality ; those of nation, *générosité Angloise*, English generosity ; those in *esque*, *style burlesque*, burlesque style ; those in *il*, *jargon puéril*, childish jargon ; those in *ule*, *femme crédule*, credulous woman ; those in *ic*, *bien public*, public welfare ; those in *ique*, *ris sardonique*, sardonic laughter, and perhaps a few others ; but in this, custom is to be consulted as our only guide.

## EXERCISE.

|  |              |                  |
|--|--------------|------------------|
| An <i>affected</i> simplicity is a <i>nice</i> | <i>nice</i>  | <i>délicat</i>   |
| cheat.   | <i>cheat</i> | <i>imposture</i> |

|   |                 |                |
|---|-----------------|----------------|
| The <i>lively</i> pictures of Theocritus, | <i>lively</i>   | <i>riant</i>   |
| Virgil and Gessner carry into the         | <i>pictures</i> | <i>tableau</i> |
| soul a soft sensibility.                  | <i>carry</i>    | <i>porter</i>  |
|   | <i>soft</i>     | <i>doux</i>    |

|  |                          |                    |
|--|--------------------------|--------------------|
| In that <i>antique</i> palace are to be seen           | <i>are to be seen</i>    | <i>on ne ni</i>    |
| neither <i>wreathed</i> columns, nor <i>gild-</i>      | <i>wreathed</i>          | <i>torse</i>       |
| <i>ed</i> wainscots, nor <i>precious</i> basso-re-     | <i>2. basso-relievos</i> | <i>bas-</i>        |
| lievos, nor <i>cielings</i> curiously <i>painted</i> , |                          | <i>relief</i>      |
| nor <i>grotesque</i> figures of animals which          | <i>1. wainscots</i>      | <i>lambris</i>     |
| never had existence but in the ima-                    | <i>cielings</i>          | <i>plafond</i>     |
| gination of a child or a madman.                       | <i>curiously</i>         | <i>artistement</i> |
|  | <i>never</i>             | <i>ne jamais</i>   |
|  | <i>had existence</i>     | <i>exister</i>     |

If *human* life is exposed to many troubles, it is also susceptible of many pleasures.

|  |                      |                      |
|--|----------------------|----------------------|
|  | <i>many troubles</i> | <i>bien de peine</i> |
|--|----------------------|----------------------|

A *ridiculous* man is seldom so by halves.

|  |                     |                  |
|--|---------------------|------------------|
|  | <i>so by halves</i> | <i>le à demi</i> |
|--|---------------------|------------------|

*Spanish* manners have, at first sight, something harsh and savage.

|  |                        |                       |
|--|------------------------|-----------------------|
|  | <i>Spanish manners</i> | <i>Espagnol mœurs</i> |
|--|------------------------|-----------------------|

*French* urbanity was become a proverb among *foreign* nations.

|  |                     |                       |
|--|---------------------|-----------------------|
|  | <i>become among</i> | <i>passer en chez</i> |
|--|---------------------|-----------------------|

RULE III. Although it should seem that we may place indifferently before or after the substantives those adjectives that express moral qualities, either good or bad, nevertheless it is taste alone, and an ear exercised by that nice taste, that can assign the proper place they are to hold.

In conversation, or in broken, loose style, it may be indifferent to say *femme aimable*, or *aimable femme*; *talens sublimes*, or *sublimes talens*, &c.; but in full style, the place of the adjectives may, in a great variety of ways, affect the beauty of a sentence.

#### EXERCISE.

An *amiable* woman gives to every thing she says an *inexpressible* gracefulness: the more we hear, the more we wish to hear her.

|  |                               |                                  |
|--|-------------------------------|----------------------------------|
|  | <i>gives to inexpressible</i> | <i>répandre sur inexprimable</i> |
|--|-------------------------------|----------------------------------|

The *majestic* eloquence of Bossuet is like a river, which carries away every thing in the rapidity of its course.

|  |               |  |
|--|---------------|--|
|  | <i>we her</i> | <i>on la must be repeated before each verb</i> |
|--|---------------|--|

|  |                       |                          |
|--|-----------------------|--------------------------|
|  | <i>majestic river</i> | <i>majestueux fleuve</i> |
|--|-----------------------|--------------------------|

The *sublime* compositions of Rubens have made an English traveller say that this *famous* painter was born in Flanders, through a mistake of nature.

|  |                           |                           |
|--|---------------------------|---------------------------|
|  | <i>say famous through</i> | <i>dire à célèbre par</i> |
|--|---------------------------|---------------------------|

The sight of an *agreeable* landscape is a varied and a rapid source of delightful sensations.

## VI.

## REGIMEN OF THE ADJECTIVES.

**RULE.** A noun may be under the regimen of two adjectives, provided those adjectives do not require different regimens. Thus, we say: *cet homme est utile et cher à sa famille*, that man is useful and dear to his family. But we cannot say: *cet homme est utile et chéri de sa famille*, that man is useful and beloved by his family, because the adjective *utile* does not govern the preposition *de*.

## EXERCISE.

A young man whose actions are all regulated by honour, and whose only aim is perfection in every thing, is beloved and sought after by every body.

(honour regulates all,  
&c.)

(who has no other  
aim)

Cardinal Richelieu was all his lifetime feared and hated by the great whom he humbled.

by de  
humbled humilier

A young lady, gentle, civil and decent, who sees in the advantages of birth, riches, wit and beauty nothing but incitements to virtue, is very certain of being beloved and esteemed by every body.

young lady demoiselle

nothing but ne que  
incitements encourage-  
ment  
certain assuré

## VII.

1°. In the use of the substantives of measure and dimension, there is a difference of construction in the two languages, which it is important to remark. In English the substantive of measure is placed before the substantive or adjective expressing the dimension, as: *a tower two hundred feet high, or in height*. In French, the word which expresses the dimension is placed first, if it be an adjective, and the preposition *de* is added to it as regimen, as: *une tour haute de deux cents pieds*. But it is placed after, if it be a substantive, or if the adjective be used substantively; adding the preposition

*de*, either before the noun of measure, or before the noun of dimension, as : *une tour de deux cents pieds de haut*, or *de hauteur*. This last expression is the most elegant.

When we speak of two dimensions only, in the thing measured, the English make use of the construction we have been mentioning, with the verb *être*, as : *the walls of Algiers are twelve feet thick and thirty feet high*. But, in French, we generally make use of the verb *avoir*, as the English adjective is commonly expressed by the French substantive corresponding to it, and then we have two constructions ; 1°. *les murs d'Alger ont douze pieds d'épaisseur, & trente de hauteur*. 2°. *les murs d'Alger ont douze pieds d'épaisseur, sur trente de hauteur*. This last manner is the best and most generally adopted.

2°. In comparative sentences, where we want to express the difference of a thing compared with another, the sentence is often construed in English thus : *she is taller than her sister by the whole head*. But we ought to say in French : *elle est plus grande que sa sœur de toute la tête*.

## VIII.

### ADJECTIVES OF NUMBER.

*Unième* is used only after *vingt*, *trente*, *quarante*, *cinquante*, *soixante*, *quatre-vingt*, *cent* and *mille*. *C'est la vingt-unième fois*, it is the twenty-first time.

We now say : *vingt-un*, or *vingt et un* ; *trente-un*, or *trente et un*, and so on to *quatre-vingt* : but we always say : *trente-deux*, *quarante-trois*, *cinquante-quatre*, &c. The series from *soixante* to *quatre-vingt* took formerly the conjunction *et* between the two numbers, but it is now become obsolete, and it would be a fault to use that conjunction from *quatre-vingt* to *cent*. In geometry, we say *nonante* instead of *quatre-vingt-dix*.

*Cent*, in the plural, takes the *s*, except when followed by another noun of number, as : *Ils étoient deux cents*, they were two hundred : but we say : *Ils étoient*

*deux cent-dix*, they were two hundred and ten ; *trois cents hommes*, three hundred men. *Vingt*, in *quatre-vingt* and *six-vingt*, also takes the *s*, when followed by a substantive, as : *quatre-vingts hommes*, eighty men ; *six-vingts abricots*, six score apricots. Nevertheless, we say : *quatre-vingt-dix hommes*. The ordinal numbers, collective and distributive, always take the mark of the plural : *les premières douzaines*, the first dozens ; *les quatre cinquièmes*, the four fifths.

In the marking of dates, we write *mil*, as : *mil-sept-cent quatre-vingt-dix-neuf*, one thousand seven hundred and ninety nine. Every where else, we write *mille*, which never takes the mark of the plural, as : *dix mille hommes*, ten thousand men ; *quatre mille chevaux*, four thousand horses.

OBSERVATION. *Cent* and *mille* are used indefinitely, as : *il lui fit cent caresses*, he made him a hundred (many) caresses ; *faites-lui mille amitiés*, show him a thousand (a great many) civilities.

We say : *le onze, du onze, au onze, sur les onze heures, sur les une heure*, pronouncing the words *onze* and *une* as if they were written with an *h* aspirated. *Neuf*, nine, is pronounced *neuv*, as : *il a neuf ans*, he is nine years old. The Academy have given it as their decision that we ought to say : *vingt & un an accomplis, trente & un jour passés, quarante & un écu bien comptés*, although we ought to say : *vingt & un chevaux bien enharnachés*. This decision, already old, is no longer followed. We now write : *vingt & un ans accomplis* ; such is the actual usage.

We make use of the cardinal numbers instead of the ordinal :

1°. In speaking of the hours and current years, as : *il est trois heures*, it is three o'clock ; *l'an mil sept-cent-dix*, the year one thousand seven hundred and ten.

2°. In speaking of all the days of the month, except the first. We say : *le vingt de Mars*, the twentieth of March ; but we ought to say : *le premier de Mars*, the first of March.

3°. In speaking of sovereigns and princes, as :

*Louis seize, George trois*: we are to except the first two of the series, as : *Henri premier, George second*. We also say : *Charles-quint, Sixte-quint*, instead of *Charles cinq Empereur*, and *Sixte cinq Pape*.

## §. IV.

### OF THE PRONOUN.

#### I.

#### PERSONAL PRONOUNS.

Personal pronouns have the three functions which we have remarked in substantives, but with this difference : that some are always subject, two only, used in apostrophe, some others always regimen, and lastly, others, sometimes subject and sometimes regimen.

Those which are always subject are *je, tu, il, ils*, as : *je parle, tu joues, il aime, ils s'amuse*nt.

The two which are used in apostrophe are *toi* and *vous*, either by themselves, or preceded by the interjection *O !* as : *O ! toi, dont l'innocence relève la beauté, toi qui dans un âge encore si tendre, &c. ; O thou, whose innocence heightens the beauty, thou, who at an age still so tender, &c. ; illustres compagnons de mes malheurs, ô vous, &c.* illustrious companions of my misfortunes, *O ye, &c.*

Those which are always regimen are *me, te, se, leur, le, la, les, y* and *en*, as : *je me trompe*, I am mistaken ; *il se promène*, he is walking ; *nous leur parlons*, we are speaking to them ; *je m'y rendrai*, I shall repair thither, &c.

OBSERVATION. A verb may have two regimens, the one direct, and the other indirect, as we have already seen. The regimen is direct, when the word governed is the object of the action expressed by the verb. It is indirect when the word governed is the end of that action. In this sentence : *j'envoie ce livre à mon frère*, *ce livre* is the object, and *à mon frère* the end. The first is always without any preposition, either expressed or understood ; but the second is preceded by one of these prepositions *à* or *de*, always expressed, if it be a noun, and either expressed or under-



stood, if it be a pronoun ; by *à*, if we mean the end aimed at by the action, and by *de*, if we want to express where that action comes from, or begins at. These being premised,

*Leur* is always the end, because, being used instead of *à eux*, it includes the preposition *à*, as : *je leur parle* is instead of *je parle à eux*, or *à elles*, I speak to them.

*Me, te, se*, are sometimes the object, as : *il m'aborde*, that is, *il aborde moi*, he accosts me, and sometimes the end, as : *il me tend la main*, which is for *il tend la main à moi*, he presents me his hand.

*Le, la, les*, are always the object, and *y* the end. We say, speaking of a house : *je la vois ; il paroît qu'on y a fait de grandes dépenses*, I see it ; it seems they have gone to a great expence about it. *La* is for *la maison*, and *y* for *à la maison*.

*En* is generally the end, but it is sometimes the object. It is the end, when it only supplies the place of a noun and the preposition *de*, as : *vous êtes-vous occupé de mon affaire ; oui, je m'en suis occupé*, that is, *je me suis occupé de votre affaire*. This ought to be very carefully attended to, as the English know of no such construction, it being a peculiarity of their language to shorten their expressions as much as possible. The above sentence translated into English is : *have you done something in my business ? yes, I have*, by which turn, the former part of the sentence, though not repeated, yet is perfectly understood, which would not be the case in French : for, were we to say : *oui, je suis*, the sentence would be incomplete and totally unintelligible.

*En* is the object, when it supplies the place of a member of an elliptic sentence, as : *avez-vous reçu de l'argent ? oui, j'en ai reçu*, that is, *j'ai reçu de l'argent*. This happens when the nouns are taken in a partitive sense, and in this case, there is always a noun understood, which, with the complement joined to it by the preposition *de*, forms an indivisible idea in the mind.

OBSERVATION. Some grammarians consider *en*

as being always the end, even in this case, because they separate the word governed from the word governing. But is it not more simple to consider these two words as an indivisible idea, as has been done by Restaut, du Marsais, Girard, Condillac, &c. ?

Those which are sometimes subject and sometimes regimen, are *nous, vous, moi, toi, soi, lui, elle, eux, elles*.

*Nous* and *vous* may be subject, object or end, as : *nous pensons* (subject) ;  *aimez-nous* (object) ;  *donnez-nous* (end) ;  *vous aimez* (subject), &c.

In general, *moi, toi, soi, lui, eux*, are only subject, either as expletives, when we wish to give more force to the discourse, as :  *moi, je voulois partir aux dépens de ses jours*, as for me, I wanted to set off at the risk of his life ;  *il l'a dit lui-même*, he has said so himself, &c. or in those distributive sentences where we want to assign the part which different persons have in an action, as ;  *mes frères et mon cousin m'ont secouru ; eux m'ont relevé, et lui m'a pansé*, my brothers and cousin have assisted me : they have taken me up, and he has bound up my wounds : or, in sentences like this :  *Pénélope, sa femme, et moi qui suis son fils*, &c. Penelope, his wife, and I who am his son. &c.

*Moi, toi, soi*, can be the object, in expositive sentences, but after the verb *être*, as :  *c'est moi qui le dis*, it is I that say it ;  *c'est toi qui l'as fait*, it is thou who hast done it ;  *on n'est jamais plus sûr du travail, que quand c'est soi qui le conduit*, one is never so sure of the work, as when one does it one's self. To be the end, they must be preceded by a preposition, as :  *on parle de moi, on rit de toi, on s'occupe trop de soi*. But *moi* and *toi* may be either object or end, in imperative sentences, as :  *aimez-moi* (object) ;  *parlez-moi* (end) ;  *occupe-toi* (object) :  *donne-toi la peine* (end).

*Lui*, is object only as an expletive, as :  *je le verrai lui-même* : its natural function is to be the end, as :  *je lui donne, parlez-lui*.

*Eux, elle, elles*, are objects as expletives, as :  *je la verrai elle-même, je les verrai eux-mêmes* ; to be the

end, they must be preceded by a preposition, as : *je vais à eux, cela dépend d'elle.*

OBSERVATION. These sentences: *donnez-moi, donnez à moi*, do not present the same idea. The former is used when we merely ask a thing, and the latter, when we ask it of a person who does not know to whom to give it, and who is on the point of giving it to another.

#### EXERCISE.

OBSERVATION. We shall not give exercises upon all the cases we have been mentioning; we should never have done, and besides, it would prove much too tedious to the learner: pronouns are to be learnt chiefly by practice.

|  |                |                   |          |
|--|----------------|-------------------|----------|
| <i>I!</i> that I should stoop to the man | <i>stoop</i>   | <i>s'abaisser</i> | subj-I   |
| who has imbrued his hands in the         | <i>to</i>      |                   | devant   |
| blood of his king!                       | <i>imbrued</i> |                   | souiller |

He said so *to my* own self.

|            |   |
|------------|---|
| <i>own</i> | * |
|------------|---|

He comes up *to me* with a smiling air, and pressing my hand, says: my friend, I expect *you* to-morrow at my house.

|                           |         |
|---------------------------|---------|
| <i>comes up</i>           | aborder |
| <i>with</i>               | de      |
| (pressing the hand to me) |         |

*Thou!* then wouldst take that undertaking upon *thyself*! Canst *thou* think of it?

|                          |            |
|--------------------------|------------|
| <i>at my house</i>       | chez moi   |
| <i>take upon thyself</i> | se charger |
| <i>canst</i>             | *          |

*He* is displeasing to *himself*.

|                       |             |
|-----------------------|-------------|
| <i>is displeasing</i> | se déplaire |
|-----------------------|-------------|

*She* is never satisfied with *herself*.

*He* has been speaking *to them* with such force as has astonished *them*.

|                      |               |
|----------------------|---------------|
| <i>such force as</i> | une force qui |
|----------------------|---------------|

You would suffer yourself to be overwhelmed by adversity.

|                          |            |
|--------------------------|------------|
| <i>suffer yourself</i>   | se laisser |
| <i>to be overwhelmed</i> | abattre    |

In the education of youth, *we* should propose *to ourselves* to cultivate, to polish their understanding, and thus enable *them* to fulfil with dignity, the different stations assigned *them*; but, above all, we ought to instruct *them* in that religious wor-

|              |             |
|--------------|-------------|
| <i>youth</i> | jeunes gens |
|--------------|-------------|

|                              |          |
|------------------------------|----------|
| <i>their (to them)</i>       | the      |
| <i>understanding</i>         | esprit   |
| <i>enable</i>                | disposer |
| <i>stations</i>              | place    |
| (which are assigned to them) |          |

ship which God requires *of them*.

requires           exiger

The indiscreet often betray *themselves*.

betray           se trahir

Women ought to be very attentive; for, a mere appearance is sometimes more prejudicial *to them* than a real fault.

ought           devoir ind.-l

is more prejudicial  
faire plus de tort

Saumaise, speaking of the English authors, used to say; that he had learnt more *from them* than from any other.

Fortune, like a traveller, shifts from inn to inn: if *she* lodge to-day *with me*, to-morrow, perhaps, she will lodge *with thee*.

shifts from to   changer  
de

with           chez  
she will lodge   ce être

To love a person, is to render *him*, on every occasion, all the services in our power, and to afford *him*, in society, every comfort that depends *upon us*.

in our power   'dont on  
être capable  
afford           procurer  
comfort          agrément  
depends upon   dépendre  
de

Your two brothers and mine take charge of the enterprize; *they* find the money, and *he* will manage the work.

take charge   se charger  
find           fournir  
money          fonds  
manage       conduire

Descartes deserves immortal praise, because it is *he* has made reason triumph over authority, in philosophy.

he (who)  
triumph over   tri-  
ompher de

Enjoy the pleasures of the world, I consent *to it*; but never give yourself up *to them*.

give yourself up   se  
livrer

I shall never consent to that foolish scheme; do not mention *it* any more.

scheme          entreprise  
mention       parler

Have you received some copies of the new work? Yes, I have received *some*.

copies          exemplaire

CASES WHERE THE PRONOUNS *elle, elles, eux, lui, leur*, MAY APPLY TO THINGS.

Graminarians are not agreed upon those cases : we shall not follow them through all the difficulties which they have taken a pleasure to heap upon one another, but merely say what the present usage is, and, from that, establish the rules to be observed.

The personal pronouns *elle* and *elles*, when regimen, generally apply to persons only. We say, speaking of a woman : *je m'approchai d'elle, je m'assis près d'elle* ; but we say, speaking of a table : *je m'en approchai, je m'assis auprès*.

But when those pronouns are preceded by the prepositions *avec* or *après*, they may very well be applied to things, as : *cette rivière est si rapide, quand elle déborde, qu'elle entraîne avec elle tout ce qu'elle rencontre ; elle ne laisse après elle que du sable et des cailloux*, that river is so rapid, when it overflows, that it carries with it every thing it meets in its course ; it leaves nothing behind it but sand and pebbles.

They may also, in many cases, be applied to things,

With the preposition *à*. In speaking of an enemy's army, we say : *nous marchâmes à elle*, we marched up to it : we cannot even express ourselves any other way.

With *de*, as : *ces choses sont bonnes d'elles-mêmes*, these things are good in themselves.

With *pour*, as : *j'aime la vérité, au point que je sacrifierois tout pour elle*, I love truth to that degree, that I would sacrifice every thing to it.

With *en*, as : *ces raisons sont solides en elles-mêmes*, those reasons are solid in themselves—and perhaps with a few more prepositions.

After the verb *être*, they ought to be applied only to persons, as : *c'est à elle, c'est d'elles que je parle, c'est elle-même qui vient*. Nevertheless, some grammarians are of opinion, that in the answers to interrogative phrases, they may apply to things, as : *est-ce*

*là votre tabatière ? oui, c'est elle ;* but we think it more exact to say : *oui, ce l'est.*

The same may be said of the pronouns *eux*, *lui* and *leur*. Although they are generally applied to persons only, yet custom allows a woman to say : *ce chien et ces oiseaux font tout mon plaisir ; je n'aime qu'eux, eux seuls sont mon amusement, je ne songe qu'à eux*, this dog and these birds are all my pleasure ; I love nothing but them, they alone are my diversion, I think of nothing else. Usage also authorizes the following expressions : *j'ai fait réparer ma maison, et je lui ai donné un air neuf ; ces arbres sont trop chargés, ôtez-leur une partie de leur fruit.* We see by these examples, and those we have given before, that in order to apply those pronouns to things, there is no need of personifying them.

These being premised, we shall give the following

**RULE.** We ought never to apply to things the pronouns *elle*, *elles*, *eux*, *lui* and *leur*, but when usage does not allow us to replace them with the pronouns *y* and *en*.

#### EXERCISE.

|   |                      |                |
|---|----------------------|----------------|
| Virtue is the first of blessings : it is <i>from it</i> alone we are to expect happiness. | <i>blessings are</i> | bien<br>devoir |
|---|----------------------|----------------|

|  |  |                            |
|--|--|----------------------------|
| The labyrinth had been built upon the lake of Meris, and they had given <i>it</i> a prospect proportioned to its grandeur. | <i>had been built</i><br><i>prospect</i> | on bâ-<br>tir ind-6<br>vue |
|--|--|----------------------------|

|   |  |  |
|---|--|--|
| Mountains are frequented on account of the air one breathes on them: how many people are indebted <i>to them</i> for the recovery of their health ? | <i>on account</i><br><i>on them</i><br><i>people</i><br><i>are indebted for</i><br><i>recovery</i> | à cause<br>y<br>personne<br>devoir<br>rétablissement |
|---|--|--|

This book costs me dear, but I am indebted *to it* for my instruction.

|  |  |                           |
|--|--|---------------------------|
| Self-love is captious: we, however, take it for our guide ; <i>to it</i> are all our actions directed, and <i>from it</i> we take counsel. | (it is <i>we</i> that)<br>(it is <i>to it</i> that we direct)<br><i>direct</i><br><i>and</i> | rappor-<br>ter<br>(it is) |
|--|--|---------------------------|



These arguments, although very solid *in themselves*, yet made no impression upon him, so strong a chain is habit. (so much habit is, &c.)

These reasons convinced me, and *from them* I took my determination. and (it is) took my determination

I leave you the care of that bird; se décider  
do not forget to give it water.

*Vous*, used instead of *tu*, requires the verb to be in the plural, but the adjective that follows remains in the singular, as : *vous serez estimé, si vous êtes sage*, you will be esteemed, if you be wise.

The pronoun *soi* is used, only when it relates to a subject vague and indeterminate, if speaking of persons, as : *on pense trop à soi ; chacun songe à soi ; n'aimer que soi, c'est n'être bon à rien*. But, when we speak of things, it is used both definitely and indefinitely, as : *la vertu est aimable de soi ; c'est bon de soi*. It is never used in the plural, when speaking of persons : but, in speaking of things, the Academy had decided that it might be used, if placed at the head of the sentence, as : *de soi, ces choses sont bonnes*. But this decision is annulled, and they now express themselves as follows :

“ *Soi* is a pronoun substantive of both genders, and of the singular number only. When it is used in an absolute sense, it is always with a preposition, and in phrases where there is a pronoun indefinite, either expressed or understood.”

The Academy also observe, that, when *de soi* and *en soi* are used in a definite sense, with nouns of things, they mean *de sa nature* and *dans sa nature*.

#### EXERCISE.

OBSERVATION. In the greatest writers of the age of Louis XIV. we often meet with faults concerning the use of the pronoun *soi*, applied to persons. We mention this, that their authority should not lead into error.

To excuse *in one's self* the follies which one cannot excuse in others, is to prefer being a fool *one's self* to seeing others so.

|                  |             |
|------------------|-------------|
| <i>follies</i>   | sottises    |
| <i>others</i>    | autrui      |
| <i>prefer</i>    | aimer mieux |
| <i>fool</i>      | sot         |
| <i>to seeing</i> | que de      |
| <i>so</i>        | tel         |

We ought to despise nobody : how often have we not been in need of one more insignificant than *ourselves*.

|                      |              |
|----------------------|--------------|
| <i>we ought</i>      | falloir      |
| <i>we</i>            | on           |
| <i>be in need</i>    | avoir besoin |
| <i>insignificant</i> | petit        |

If we did not attend so much to *ourselves*, there would be less egotism in the world.

|                  |           |
|------------------|-----------|
| <i>we</i>        | on        |
| <i>attend to</i> | s'occuper |
| <i>egotism</i>   | égoïsme   |

Vice is odious in *itself*.

The loadstone attracts iron. (to itself)

#### A DIFFICULTY ABOUT THE PRONOUN *le* CLEAR- ED UP.

*Le, la, les*, are sometimes pronouns, and sometimes articles. The article is always followed by a noun, *le roi, la reine, les hommes* ; whereas the pronoun is always joined to a verb, *je le connois, je la respecte, je les estime*.

The pronoun *le* may supply the place of a substantive, of an adjective, or even of a member of a sentence.

There is no difficulty, when it relates to a whole member of a sentence ; it is always then in the masculine singular, because a whole member of a sentence has neither gender nor number, as : *on doit s'accommoder à l'humeur des autres, autant qu'on le peut*, we ought to accommodate ourselves to the humour of others, as much as we can (do it.)

Neither is there any difficulty, when *le* supplies the place of a substantive ; it being evident that it then takes the gender and number of that substantive, as : *madame, êtes-vous la mère de cet enfant ? oui, je la suis*, madam, are you the mother of that child ? yes, I am (she). *Mesdames, êtes-vous les parentes dont monsieur m'a parlé ? oui, nous les sommes*.

It only remains, therefore, to establish the following

**RULE.** The pronoun *le* takes neither gender nor number, when holding the place of an adjective.

**EXAMPLES.**

*Madame, êtes-vous enrhumée ? oui, je le suis ?*

*Mesdames, êtes-vous contentes de ce discours ? oui, nous le sommes.*

*Fut-il jamais une femme plus malheureuse que je le suis.*

In all the above sentences, *le* remains in the masculine singular, because adjectives have of themselves neither gender nor number ; they do not regulate the agreement, they receive it.

This rule is observed, when the substantives are used adjectively, as : *madame, êtes-vous mère ? oui, je le suis : mesdames, êtes-vous parentes ? oui, nous le sommes : elle est fille, et le sera toute la vie.* But not, if the adjectives be used substantively, as ; *madame, êtes-vous la malade ? oui, je la suis.* Therefore, this question : *êtes-vous fille de Mr. le Duc ?* is to be answered : *oui, je le suis*, and this : *êtes-vous la fille de Mr. le Duc ?* *oui, je la suis.*

We likewise observe the same rule with the article placed before *plus* and an adjective. It takes gender and number, when there is comparison, as : *de toutes les planètes, la lune est la plus brillante pour nous*, of all the planets, the moon is the most brilliant for us. But, when there is no comparison, then *le* takes neither gender nor number, as : *la lune ne nous éclaire pas autant que le soleil, même quand elle est le plus brillante*, the moon does not light us so much as the sun, even when it shines most. As this distinction is extremely nice, we strongly recommend it to the attention of the studious learner.

**EXERCISE.**

The laws of nature and decency *decency* bienséance oblige us equally to defend the honour and interest of our parents, when we can do *it* without injustice.

We ought not to condemn, after their death, those that have not been condemned during their life-time.

*we ought  
condemned  
time*

*falloir  
le  
\**

Was that your idea? Can you doubt that *it* was?

|                    |           |
|--------------------|-----------|
| <i>idea</i>        | pensée    |
| <i>that it was</i> | ce être   |
|                    | subj-2 la |

Are you Mrs. such an one? Yes,  
I am.

Though the word relating to the interrogative sentence is not expressed in English, yet it must always be in French: this word is *le*, which takes either gender or number, according to its relation.

Are those your servants? Yes,  
they — are.

Ladies, are you glad to have seen  
the new piece? Yes, we — are.

I, his slave ! I, born to command !  
 alas ! it is but too true that I am so.

(a woman speaks)

She was jealous of her authority  
and she ought to be so.

Was there ever a girl more unhappy and treated with more ridicule than I — am?

*with ridicule* ridicule-  
ment.

You have found me amiable : why have I ceased to appear so to you ?

Have we ever been so quiet as we  
— are?

Madam, are you married? Yes, I  
— am.

Madam, are you the bride? Yes,  
I — am.

*bride*                      *marice*

### REPETITION OF THE PERSONAL PRONOUNS.

**RULE I.** The pronouns of the first and second persons, when subject, ought to be repeated before all the verbs, when those verbs are in different tenses; and it is always better to repeat them, even when the verbs are in the same tense.

### EXAMPLES.

Je soutiens, et je soutiendrai toujours, I maintain, and (I) will always maintain.

*Vous dites, et vous avez toujours dit*, you say, and (you) have always said.

*Accablé de douleur, je m'écriai, et je dis,* overwhelmed with sorrow, I exclaimed, and (I) said.

Nous nous promenions sur le haut du rocher, et nous voyions

;*sous nos pieds*, &c. we were walking upon the summit of the rock, and (we were) seeing under our feet, &c.

OBSERVATION. We ought, in all cases, to repeat these pronouns, though the tenses of the verbs do not change, when the first is followed by a regimen, as: *vous aimerez le Seigneur votre Dieu, et vous observerez sa loi*, you shall love the Lord your God, and (you shall) observe his law. Nevertheless, there are examples of the contrary in our best authors. This rule is not followed in English.

RULE II. The pronouns of the third person, when subject, are hardly ever to be repeated before the verbs, when those verbs are in the same tense, and they may be repeated or not, when the verbs are in different tenses.

#### EXAMPLES.

*La bonne grâce ne gâte rien : elle ajoute à la beauté, relève la modestie, et y donne du lustre*, good grace spoils nothing: it adds to beauty, heightens modesty and gives it lustre.

*Il n'a jamais rien valu, et ne vaudra jamais rien*, he never was good for any thing, and never will be.

*Il est arrivé ce matin, et il repartira ce soir*, he is arrived this morning, and (he) will set off again this evening.

OBSERVATION. We have said *hardly ever*, because clearness requires the repetition of the pronoun, when the second verb, beside the conjunction *et*, is preceded by a preposition, which, with its regimen, forms a long incidental phrase, as: *il fond sur son ennemi, et après l'avoir saisi d'une main victorieuse, il le renverse comme le cruel aquilon abat les tendres moissons qui dorent la campagne*.

RULE III. The personal pronouns, when subject, of whatever person they may be, must always be repeated before the verbs, either when we pass to affirmation, to negation, and *vice versâ*, or when the verbs are joined by conjunctions, except *et* and *ni*.

#### EXAMPLES.

*Il veut et il ne veut pas*, he wills and he wills not.

*Il donne d'excellens principes, parce qu'il sait que les progrès ultérieurs en dépendent*, he lays down excellent principles,

because he knows that upon them depends every ulterior progress.

But we say : *il donne et reçoit*, he gives and receives : *il ne donne ni ne reçoit*, he neither gives nor receives.

RULE IV. Pronouns, when regimen, are repeated before all the verbs.

#### EXAMPLES.

*L'idée de ses malheurs le poursuit, le tourmente et l'accable*, the idea of his misfortunes pursues (him), torments (him) and overwhelms him.

*Il nous ennuie et nous obsède sans cesse*, he wearies (us) and besets us incessantly.

OBSERVATION. The pronoun regimen is not repeated, before the verbs, which, being compounds of the first, express the repetition of the same action, as : *je vous dis et redis ; il le fait, défait et refait sans cesse*. This, however, is the case, when the verbs are in the same tense. But we ought to repeat the pronoun before the verbs, which, though compounds of the first, yet express a different action, as : *du matin au soir, elle ne fait que s'habiller et se déshabiller*.

#### EXERCISE.

I was young and I aimed at the *aimed at* aspirer à  
glory of surpassing my comrades.

God has said : you shall love your  
enemies, bless those that curse you, *curse* maudire  
do good to those that persecute you,  
and pray for those who slander you : *slander* calomnier  
what a difference between this moral  
and that of philosophers !

He (Alexander) took the strongest  
cities, conquered the most consider-  
able provinces and overturned the *overturned* renverser  
most powerful empires.

He takes a hatchet, cuts off the *hatchet* hache  
mast which was already broken, *cuts off* couper  
*broken* rompre



throws it into the sea, calls me by my name, and encourages me to follow him. *throws* jeter

The soldier was not repressed by authority, but — stopped through satiety and shame. *through* par

It is inconceivable how whimsical she is; from one moment to the other, she will and she will not. (she is of a whimsical cast inconceivable) bizarrerie

The Jews are forbidden to work on the Sabbath; they light no fire, and carry no water. (it is forbidden to) *Sabbath* jour du Sabbath *light* allumer

Since eight days nearly, she neither eats nor drinks. *nearly* près de

It is taste that selects the expressions, that combines, arranges and varies them so as to produce the greatest effect. (repeat *qui* before every verb) *so as to* de manière à ce que *they produce*

Horace answered to his stupid criticisms, not so much to instruct them, as to show their ignorance, and let them see that they did not even know what poetry was. *stupid* sot *not so much* moins *let see* faire entendre *was* c'étoit que

#### RELATION OF THE PRONOUNS OF THE THIRD PERSON TO A NOUN EXPRESSED BEFORE.

RULE. The pronouns of the third person, *il, ils, elle, elles, le, la, les*, must always relate to a noun, subject or regimen, taken in a definite sense: but they must not be made to relate, either to a subject and regimen at the same time, or to a noun taken in an indefinite sense, or to a noun that has not before been expressed in the same sense.

#### EXAMPLES.

La rose est la reine des fleurs, aussi est-elle l'emblème de la beauté, the rose is the queen of flowers; therefore, it is the emblem of beauty.

J'aime l'ananas; il est exquis, I like the pine-apple; it is exquisite.

But we cannot say: Racine *a imité Euripide, en tout ce qu'il a de plus beau dans sa Phèdre*, Racine has imitated Euripides in all that he has (is) most beautiful in his Phædra; because, as the pronoun *il* may relate, either to *Racine* or to *Euripides*, the sentence is equivocal. Neither can we say: *le légat publia une sentence d'interdit; il dura trois mois*, the legate published a sentence of interdiction; it lasted three months; because *il* cannot, from the construction of the sentence, relate to *interdit*. Again, it is not altogether correct to say: *Nulle paix pour l'impie; il la cherche, elle fuit*, no peace for the wicked; he seeks it, it flies; because, from the construction, the pronouns *la* and *elle* seem to be used for *nulle paix*; whereas, according to the meaning, they supply the place of the substantive *paix*, which is the opposite state.

This rule is one of the most difficult to be observed in the whole language.

#### EXERCISE.

Poetry embraces all sorts of subjects: *it* takes in every thing that is most brilliant in history; *it* enters the fields of philosophy; *it* soars to the skies; *it* plunges into the abyss; *it* penetrates even to the dead; *it* makes the universe its domain; and if this world be not sufficient, *it* creates new ones, which *it* embellishes with enchanting abodes, which *it* peoples with a thousand various inhabitants.

Egypt aimed at grandeur, and wanted to strike the eyes at a distance, but always pleasing *them* by the justness of proportions.

As for that generous music, whose noble harmony raises the soul and heart, the Egyptians were far from despising *it*, since, according to Dio-

|                                      |                       |
|--------------------------------------|-----------------------|
| <i>subjects</i>                      | <i>matière</i>        |
| <i>takes in</i>                      | <i>se charger de</i>  |
| <i>that is</i>                       | <i>y avoir de</i>     |
| <i>the fields (in)</i>               |                       |
| <i>soars</i>                         | <i>s'élancer dans</i> |
| <i>plunges</i>                       | <i>s'enfoncer</i>     |
| <i>to</i>                            | <i>chez</i>           |
| <i>(its domain of the uni-verse)</i> |                       |
| <i>be sufficient</i>                 | <i>suffire</i>        |
| <i>ones *</i>                        | <i>monde repeated</i> |
| <i>enchanting</i>                    | <i>enchanté</i>       |
| <i>abodes</i>                        | <i>demeure</i>        |
| <i>various</i>                       | <i>divers</i>         |

|                      |                  |
|----------------------|------------------|
| <i>grandeur</i>      | <i>grand</i>     |
| <i>wanted</i>        | <i>vouloir</i>   |
| <i>to</i>            | <i>*</i>         |
| <i>pleasing (in)</i> | <i>contenter</i> |

|                 |                    |
|-----------------|--------------------|
| <i>harmony</i>  | <i>accord</i>      |
| <i>were far</i> | <i>avoir garde</i> |

dorus himself, their Mercury had *had been the inventor*  
 been the inventor of *of* *inventer*

Egypt, satisfied with its own coun- *was in abundance*  
 try, where every thing was in abund- *abonder*  
 ance, thought not of conquests: *thought* *songer*  
*by* (in)  
 it extended itself in another manner, by *part of the globe* *terre*  
 sending colonies to every part of the  
 globe, and with *them*, politeness and  
 laws.

The Messiah is expected by the  
 Hebrews; *he* comes and calls the  
 Gentiles, as had been announced by  
 the prophecies; the people that ac- *gentiles* *gentil*  
 knowledges *him* as come, is incorpo- *(the prophecies had an-*  
 rated with the people that expected *nounced it)*  
*him*, without a single moment of in- *acknowledges* *recon-*  
*noître*  
 terruption between the two. *with* *à*  
*without* *sans que y a-*  
*voir subj-1*  
*single* *seul*

#### THE PLACE OF PERSONAL PRONOUNS.

There is no difficulty about the place of personal pronouns, when they are subject; it is sufficient to know the custom. In French, the person who speaks, always names himself last, and the person to whom one speaks is generally named first, as : Vous *et moi*, nous *irons à la campagne*; nous *irons ce soir à la promenade*, vous, votre frère *et moi*. Nevertheless, we find in Racine:

*Entre le peuple et vous, vous prendrez Dieu pour juge.*

But, we have said (p. 158) that there are cases in which this rule is not observed.

#### EXERCISE.

My sister and *I* we were walking *by* *à*  
 by the last rays of the setting sun, *rays* *rayon*  
 and we were saying: what a sweet *setting* *couchant*  
 splendour does it still spread over all *sweet* *doux*  
 nature! *spread* *répandre*

In the long winter-evenings, my *evenings* *soirée*  
 father, my brothers and *I*, we used *we used to spend* *passer*

to spend two hours in the library, and to read there, in order to divert ourselves from the serious studies of the day, those amiable poets who interest most the heart, by the charms of a lively imagination, and make us love virtue, by disguising it under the mask of an ingenious fiction.

*library* bibliothèque  
*divert ourselves* se dé-  
lasser

*lively* riant  
*by (in)*  
*mask* trait

You and your friend shall accompany me to the Museum, and there we shall study nature in her three reigns.

*museum* musée

With regard to pronouns, when regimen, usage has established the following rules.

RULE I. The pronouns *me, te, se, lui, leur, le, la, les, y* and *en*, are generally placed before the verbs; also, *nous, vous, lui*, without a preposition.

#### EXAMPLES.

*Il me dit, je le vois, je les écoute, je lui parle, j'y songerai, j'en suis ravi.*

#### EXERCISE.

As soon as he had explained to us the maxim of Socrates, he said: you see that it is not without reason he is looked upon as truly wise.

*explained* expliquer  
*he is looked upon* (one  
looks at him)

He was continually saying to me: yet a little patience, and thou wilt disarm even envy itself.

*continually* sans cesse  
*little* peu de  
*itself* \*

You have, no doubt, some foundation for reproaching him with his faults, but is there any man on earth that is exempt from any?

*have foundation for*  
être fondé à

To please him, you must never flatter him.

*his* \*  
*any* \*  
*is* subj-1  
*from any* en  
*must* falloir

To abandon *one's self* to metaphysical abstractions, is to throw *one's self* into an unfathomable abyss.

*unfathomable* sans fond

RULE II. The pronouns *moi, toi, soi, nous, vous, lui, eux, elle* and *elles*, are placed after the verbs, when they are preceded by a preposition.

## EXAMPLES.

*Cela dépend de moi ; je pense à toi ; on s'occupe trop de soi ; que dites-vous d'eux ?*

OBSERVATION. The two preceding rules are to be understood of expositive sentences ; whereupon we shall observe, that *nous, vous, lui*, are more properly placed before the verb, when they are the object of a relation which might be expressed by the preposition *à*, as : *Je lui ai enseigné mes principes*, I have taught him (to him) my principles. But they can only be placed after the verb, when they are the object of a relation expressed by the preposition *de*, as : *cela dépend de nous, de vous, de lui*, (that depends upon us, you, him.)

## EXERCISE.

My father loved me so tenderly, none but ne que  
that he thought of none but *me*, saw  
none but *me* in the universe, and was *was only taken* s'occu-  
only taken up with *me*. per

If you wish to obtain that favour, wish vouloir  
you must speak *to himself*. favour grâce

It depended on you to excel your *excel* emporter sur  
rivals, but you would not. *would* vouloir ind-4 le

Philip, father of Alexander, being *being advised* comme  
advised to expel from his dominions on conseilloit  
a man who had been speaking ill of *dominions* état  
*him*, 'I shall take care not to do *I shall take care not*  
that,' said he, ' he would go and *se garder bien*  
slander *slander* médire de  
slander *me* every where.'

RULE III. In imperative phrases, with affirmation, *moi, toi, soi, nous, vous, lui, leur, eux, elle, elles, le, la, les, y* and *en*, are placed after the verbs : but, if with negation, *me, te, se, nous, vous, lui, leur, le, la, les, y* and *en*, are placed before the verbs.

## EXAMPLES.

*Dites-moi ce qui en est ; donnez-en ; songez-y :* but we say : *ne me dites pas ce qui en est ; ne m'en donnez point ; n'y songez pas.*

OBSERVATIONS. 1°. When the pronouns *me, te, moi, toi,* are placed betwixt an imperative and an infinitive, we make use of *me, te,* when the imperative is without a regimen direct, as : *venez me parler,* come and speak to me ; *va te faire coiffer,* go and get thyself dressed. But we make use of *moi, toi,* if the imperative have a regimen direct, as : *laissez-moi faire,* let me do it ; *fais-toi coiffer,* get thyself dressed.

2°. If *moi, toi,* be placed after the imperative, and followed by the pronoun *en,* they change into *me, te,* as : *donnez-m'en,* give me some ; *retourne-t'en,* go back.

3°. When there are two imperatives, joined together by the conjunctions *et, ou,* it is more elegant to place the second pronoun before the verb, as : *polissez-le sans cesse et le repolissez,* polish and repolish it continually ; *reconnoissez-le pour votre maître, et lui obéissez,* acknowledge him as your master, and obey him (accordingly) ; *gardez-les ou les renvoyez,* keep them or send them back.

## EXERCISE.

Listen to me : do not condemn me without a hearing.

Complain ; thou hast just cause of complaining ; but, nevertheless, do not complain too bitterly of the injustice of mankind.

Give some.

Do not give any.

Think of it.

Do not think of it.

Repeat to them continually, that, without honesty, one can never succeed in the world.

Do not repeat to them continually the same things.

|                    |                     |
|--------------------|---------------------|
| <i>listen</i>      | <i>écouter</i>      |
| <i>a hearing</i>   | <i>(hearing me)</i> |
| <i>complain</i>    | <i>se plaindre</i>  |
| <i>cause</i>       | <i>(a) sujet</i>    |
| <i>complaining</i> | <i>plainte</i>      |
| <i>bitterly</i>    | <i>amèrement</i>    |
| <i>mankind</i>     | <i>hommes</i>       |

|                |                |
|----------------|----------------|
| <i>succeed</i> | <i>réussir</i> |
|----------------|----------------|



RULE IV. When several pronouns accompany a verb, *me, te, se, nous, vous*, must be placed first, *le, la, les*, before *lui, leur*; and *y, en*, are always last.

#### EXAMPLES.

*Prêtez-moi ce livre; je vous le rendrai demain; si vous me le refusez, je saurai m'en passer. Avez-vous la force de le leur dire? Il n'a pas voulu vous y mener.*

EXCEPTION. In an imperative sentence, with affirmation, *le, la, les*, are always placed first, as: *donnez-le-moi*, give it me: *offrez-la-lui*, offer it to him; *conduisez-les-y*, conduct them thither: and *moi* is placed after *y*, as: *menez-y-moi*, carry me thither: but we ought to say: *menez-nous-y*, carry us thither.

#### EXERCISE.

|  |                   |          |
|--|-------------------|----------|
| You wish to make a present to          | <i>wish</i>       | vouloir  |
|  | <i>fan</i>        | éventail |
| your sister: there is a beautiful fan; | <i>you should</i> | devoir   |
|  | <i>with</i>       | *        |
| you should present her with it.        | <i>present</i>    | offrir   |

|                                      |                          |              |
|--------------------------------------|--------------------------|--------------|
| How many people without merit        | <i>people</i>            | gens         |
| and without occupation, who would    | <i>be mere nothings</i>  | ne           |
|                                      |                          | tenir à rien |
| be mere nothings in society, did not | <i>did not introduce</i> | si intro-    |
| gaming introduce them into it!       | <i>into it</i>           | roduire      |
|                                      |                          | y            |

I shall speak to them *about it*, and give you a faithful account *of it*.

|   |                        |          |
|---|------------------------|----------|
| It is certain that old Géronte has refused his daughter to Valère; but, because he does not give her to him, it does not follow that he will give her to you, | <i>does not follow</i> | s'ensui- |
|   |                        | vire     |

There are yet more particulars about these pronouns; but "Grammar," says the Abbé de Condillac, "would be very long and very tedious, were none of them neglected. The minutiae of a language are to be learnt only by practice."

## II.

## POSSESSIVE PRONOUNS.

## DIFFICULTIES UPON THE USE OF THE POSSESSIVE PRONOUNS CLEARED UP.

**FIRST DIFFICULTY.** The possessive pronouns of the third person, *son, sa, ses, leur, leurs*, relate either to persons, or to things personified, or simply to things. If they relate to persons, or personified things, we always make use of those possessive pronouns. But, if they relate to things, usage is various. This, one may see, presents the same difficulty as what we have mentioned with regard to the personal pronouns.—We shall clear it up according to the same principles.

When we speak of a statue, a city, a river, the English Parliament, we do not say : *sa tête est belle, ses rues sont larges, son lit est profond, ses membres sont éclairés*, although we say : *cette statue est précieuse par la beauté de sa tête, cette ville étonne par la largeur de ses rues, cette rivière est sortie de son lit, le parlement d'Angleterre est fameux par les lumières de ses membres*. We ought to say : *la tête en est belle, les rues en sont larges, le lit en est profond, les membres en sont éclairés*.

The English language has no such difficulty, as in the above sentences, we may very well put *its* or merely *the* : *its head, or the head is beautiful, &c.*

These being premised, we shall give the following **RULE.** When we speak of things, we ought to make use of *en*, instead of the possessive pronouns *son, sa, ses, leur, leurs*, whenever we can make use of it, and we ought never to use the possessive pronouns, but when it is impossible to substitute the pronoun *en*.

Thus, we shall say : *l'église a ses privilèges*, the church has its privileges : *si la ville a ses agrémens, la campagne a les siens*, if the town has its charms, the country has its own because, in these expressions, we cannot possibly make use of *en*. But we shall say, speaking of the church : *les privilèges en sont grands*, the

privileges of it are great ; and speaking of a town : *les agrémens en sont préférables à ceux de la campagne*, the charms of it are preferable to those of the country ; because these phrases may very well be construed with the pronoun *en*.

Nevertheless, usage authorizes us to use the possessive pronouns in matters of science. Thus, we may with propriety say of a triangle : *ses angles, ses côtés* ; of a word : *sa signification* ; of a discourse : *sa division* ; of grammar : *ses règles, &c.*

## EXERCISE.

A new custom was a phenomenon in Egypt ; for which reason, there never was a people that preserved so long *its* customs, *its* laws, and even *its* ceremonies.

*phenomenon* prodige  
*for which reason* aussi  
*preserved* subj-3

Solomon abandons himself to the love of women ; *his* understanding declines, *his* heart weakens, and *his* piety degenerates into idolatry.

*declines* baisser  
*weakens* s'affaiblir

That superb temple was upon the summit of a hill : *its* columns were of Parian marble, and *its* gates of gold.

*summit* haut  
*hill* colline  
*Parian* de Paros

The Laocoon is one of the finest statues in France : not only *the whole*, but all *its* features, even the least, are admirable.

*the whole* l'ensemble  
*even* jusqu'à

The Thames is a magnificent river : *its* channel is so wide and so deep below London-bridge, that several thousands of vessels lie at their ease in it.

*channel* lit  
*below* au dessous de  
*lie at* être à

This fine country is *justly* admired by foreigners : *its* climate is delightful, *its* soil fruitful, *its* laws wise, and *its* government just and moderate.

*justly* avec raison  
*soil* sol

The trees of that orchard are well exposed, yet *its* fruits are bad enough.

|  |                |           |
|--|----------------|-----------|
|  | <i>orchard</i> | verger    |
|  | <i>yet</i>     | cependant |

The Seine has *its* source in Burgundy and *its* mouth at Havre-de-Grâce.

|  |              |            |
|--|--------------|------------|
|  | <i>mouth</i> | embouchure |
|  | <i>Havre</i> | le Havre   |

The pyramids of Egypt astonish, both by the enormity of *their* mass and the justness of *their* proportions.

|  |                         |           |
|--|-------------------------|-----------|
|  | <i>both</i>             | également |
|  | (et elegantly repeated) |           |

Egypt alone could erect monuments for posterity : *its* obelisks are still to this day, as much for their beauty, as for their height, the principal ornament of Rome.

|  |                    |                 |
|--|--------------------|-----------------|
|  | <i>could</i>       | il appartenir à |
|  |                    | ind-2           |
|  | <i>alone</i>       | ne que          |
|  | <i>erect</i>       | dresser         |
|  | <i>to this day</i> | aujourd'hui     |
|  | <i>as much for</i> | autant par      |
|  | <i>height</i>      | hauteur         |

History and geography are a mutual light to each other : a perfect knowledge of *them* ought to enter into the plan of a good education.

|  |                           |         |
|--|---------------------------|---------|
|  | <i>are a mutual light</i> |         |
|  | s'éclairer l'un par       | l'autre |
|  | <i>a</i>                  | *       |
|  | <i>of them</i> (their)    |         |

SECOND DIFFICULTY. One is sometimes puzzled to know whether a possessive pronoun ought to be used or not before a noun that is regimen. This is the

RULE. We ought to put the article, and not the possessive pronoun, before a noun regimen, when a pronoun subject or regimen sufficiently makes up for the non-expression of that possessive, or when there is no sort of equivocation.

#### EXAMPLES.

*J'ai mal à la tête ; il faudroit lui couper la jambe ; ce cheval a pris le mors aux dents.*

N. B. The construction of the above examples being peculiar to the French language, foreigners are very apt to make a mistake and to use the possessive pronoun instead of the article. We therefore, recommend this rule to the attention of the learner.

But should, either the personal pronoun, or circumstances, not remove all equivocation, then the possessive pronoun ought to be joined to the noun. We

ought to say : *Je vois que ma jambe s'enfle*, I see that my leg is swelling, because I may see the leg of another person swelling. For the same reason, we ought to say : *il lui donna sa main à baiser*, he gave him his hand to kiss ; *elle a donné hardiment son bras au chirurgien*, she boldly gave her arm to the surgeon.

OBSERVATIONS. 1°. Although verbs which are conjugated with two pronouns of the same person remove every kind of amphibology, at least in general, yet custom authorizes some proverbial expressions, in which the possessive pronoun seems to be useless, as : *il se tient ferme sur ses pieds*, he stands firm upon his feet (legs) ; *quelque chose qu'il fasse*, *il se retrouve toujours sur ses jambes*, whatever he may do, he always finds himself on his legs.

2°. Custom likewise authorizes certain pleonasms, which seem to make exceptions to this rule, as : *je l'ai vu de mes propres yeux*, *I have seen it with my own eyes* ; *je l'ai entendu de mes propres oreilles*, *I have heard it with my own ears*.

3°. When we speak of an habitual complaint, we ought to use the possessive pronoun, as : *sa migraine la repris*, his head ach is come upon him again.

4°. We never make use of the possessive pronouns before a noun which is to be followed by *qui* or *que* and a pronoun of the same person as those possessives. Thus, we ought to say : *j'ai reçu la lettre que vous m'avez écrite*, I have received the letter which you have written to me. It would be wrong to say : *votre lettre que vous*, &c. Foreigners are apt to offend against this rule.

The possessive pronouns perform the office of the article and are regulated by the same laws : they ought, therefore, to be repeated before all the substantives subject or regimen, and before the adjectives which express different qualities, as : *son père, sa mère et ses frères sont de retour*, his father, mother and brothers are come back ; *je lui ai montré mes plus beaux et mes plus vilains habits*, I have shown him my finest and my ugliest dresses. This rule, which is not always

observed in English, is common, in French, to all adjective pronouns.

#### EXERCISE.

For the whole winter, he has had *has had sore* avoir mal à sore eyes.

I had a fall yesterday and I hurt *hurt* se faire mal à my leg.

Furious, he gets off from the midst *gets off* s'échapper of us, and runs with the utmost swift- *with the utmost swift-* ness à perte d'ha-  
ruly. *line*  
*is become unruly* pren-  
dre le mors aux dents

My gout does not allow me a moment's repose.

If you wish to be beloved, fail not *fail not* ne pas manquer to perform *the* promises you have just made.

My study and - garden are my greatest delight.

Show me *your* great and - small instruments.

#### OBSERVATIONS

##### ON THE POSSESSIVE PRONOUNS WHICH ARE NEVER JOINED TO NOUNS.

1°. We make use of the personal pronouns instead of those possessives, when names of things are put for names of persons, as : *il n'y a point de meilleure plume que lui ; il n'y a pas de meilleure épée que vous.* In the first example, *plume* is for *écrivain*, and in the second, *épée* is for *tircur d'armes* : the possessive pronouns *la sienne* and *la vôtre* would give a quite different meaning to the sentences.

2°. Those possessives cannot relate to a noun taken in an indefinite sense. It would be wrong to say : *il n'est pas d'humeur à faire plaisir, et la mienne est d'être bienfaisant*, he is not of a disposition to do service, and mine is to be benevolent. We must take a different turn and say : *il n'est pas d'humeur à faire plaisir, & moi je suis d'une humeur bienfaisante.* We may say with propriety : *c'est son humeur, mais la*



mienne *n'est pas la même*, it is his disposition, but mine is not the same ; *c'est le sentiment de mon frère et le mien*, it is my brother's sentiment and mine; because in these phrases, *humour* and *sensiment* are determined.

## III.

## RELATIVE PRONOUNS.

*Qui*, subject, may very properly relate to persons and to things, as : *l'homme qui joue perd son temps*, the man who plays loses his time ; *le livre qui plaît le plus n'est pas toujours le plus utile*, the book which pleases most is not always the most useful. But, when it is the object of a relation, it can only be said of persons or of things personified, whether the regimen be direct, or indirect, as : *quand on est délicat & sage dans ses goûts, on ne s'attache pas, sans savoir qui l'on aime*, he who is wise and discriminate in his feelings, does not form an attachment, without knowing whom he loves : *l'homme à qui appartient ce beau jardin est très-riche*, the man to whom this fine garden belongs is very rich : *la femme de qui vous parlez*, the woman of whom you are speaking.

OBSERVATION. When the object of the relation is expressed by the preposition *de*, we ought to prefer *dont* to *de qui*. It is better to say : *la femme dont vous parlez* ; but it is only when the relative is to be followed by a personal pronoun.

RULE I. *Qui* must not be separated from its antecedent, when that antecedent is a noun.

## EXAMPLE.

Un jeune homme qui est docile aux conseils qu'on lui donne, et qui aime à en recevoir, aura infailliblement du mérite,  
A young man who is docile to the counsels which are given him, and who loves to receive them, will infallibly have merit.

OBSERVATION. In some phrases, *qui* may be separated from the substantive by a certain number of words : it is when the sense forces it to be referred to that substantive, as : *il a fallu avant toute chose, vous faire lire dans l'écriture sainte l'histoire du peuple de Dieu, qui fait le fondement de la religion*. This sentence of Bossuet is very correct, because, as *du peuple*

determines the kind of history, and *de Dieu* the kind of people, the mind necessarily goes back to the substantive *histoire*, to which it refers the incidental phrase. But as for this kind of gallicism : *je lui écris des lettres que je crois qui sont admirables*, it is a real irregularity, which it is not easy to account for.

*Qui*, however, may be separated from its antecedent, when this antecedent is a pronoun regimen direct, as : *il la trouva qui pleuroit à chaudes larmes*, he found her crying bitterly ; *je le vois qui joue*, I see him playing ; because in this case, the place of the pronoun is before the verb, and it is the same as saying : *il trouva elle qui pleuroit*, &c. ; *je vois lui qui joue*. Also in these kind of sentences, which are real gallicisms : *ceux-là ne sont pas les plus malheureux qui se plaignent le plus*, those are not the most unhappy who complain the most.

From this rule it follows 1°. That we cannot place a preposition with its regimen between *qui* and its antecedent. *Et d'un bras, à ces mots, qui peut tout ébranler* is an erroneous construction in Despréaux. 2°. That we cannot make the relative *qui* relate to a substantive followed by the phrase which it governs, as : *la cinquième époque est celle de la fondation de Rome, qui ne finit*, &c. These errors have been committed by very good writers.

OBSERVATION. Some grammarians maintain that *qui* ought to be repeated before every verb : but this rule is too general ; we think that it is often necessary, but certainly not always. Our best authors have a great many examples of the contrary.

#### EXERCISE.

A young man who loves the vanity of dress, like a woman, is unworthy of wisdom and glory ; glory is only due to a heart that knows how to suffer pain and trample upon pleasure.

*the vanity of dress se  
parer vainement*

*trample upon fouler  
aux pieds*

Thyself, O my son, my dear son !  
thou thyself that now enjoyest a youth

so lively and so fruitful in pleasures, remember that this fine age is but a flower *which* will be dried up as soon as open.

|                 |                    |
|-----------------|--------------------|
| <i>remember</i> | <i>se souvenir</i> |
| <i>dried up</i> | <i>sécher</i>      |
| <i>open</i>     | <i>éclore</i>      |

Men pass away like flowers, *which* open in the morning and at night are withered and trampled under foot.

|                    |                   |
|--------------------|-------------------|
| <i>open</i>        | <i>s'épanouir</i> |
| <i>and (which)</i> |                   |
| <i>withered</i>    | <i>flétrir</i>    |

You must have a man *that* loves nothing but truth and you, *that* will speak the truth in spite of you, *that* will force all your entrenchments; and that necessary man is the very same whom you have sent into exile.

|  |                   |
|--|-------------------|
| <i>you must have</i>   | <i>il falloir</i> |
| <i>nothing but</i>   | <i>ne que</i>     |
| <i>will</i> (change the future into the present of the subjunctive.) |                   |

|                      |                      |
|----------------------|----------------------|
| <i>entrenchments</i> | <i>retranchement</i> |
|----------------------|----------------------|

We perceived him waiting for us, quietly seated under the shade of a tree.

|                                 |                 |
|---------------------------------|-----------------|
| <i>sent into exile</i>          | <i>exiler</i>   |
| <i>waiting for</i> (who waited) | <i>attendre</i> |
| <i>under</i>                    | <i>à</i>        |

OBSERVATION. In English, there is no need of attending to this rule.

RULE II. The relative *qui* must always relate to a noun taken in a determinate sense.

#### EXAMPLES.

*L'homme est un animal raisonnable, qui, &c. Il me reçut avec une politesse, qui, &c.*

But we cannot say: *l'homme est animal raisonnable, qui, &c. Il me reçut avec politesse, qui, &c.*

Hence, *qui* cannot relate to a verb, or to any other member of a sentence. Thus: *les Gaulois se disent descendus de Pluton, qui est une tradition des druides*, is an incorrect sentence, and although the translation of it into English by, *the Gauls pretend to be descended from Pluto, which is a tradition of the druids*, may not strike at first sight, as being erroneous, yet, with a little attention, it will be found, that as *qui* is immediately following *Pluton*, the reader is led to expect that *Pluton* is the antecedent, and that what is going to follow will relate to that antecedent. Instead of *qui*, there should be *ce qui*. This fault is to be found

in many excellent writers of the last century, and among others, in Mad. de Sévigné.

OBSERVATION. M.M. de Port Royal very justly remark, that although in many phrases the determination of the nouns is not expressed, yet it is so, in fact. Thus, all these phrases are correct: *il n'a point de livre qui ne soit de son choix*, he has not a book which is not of his own selecting. *Y a-t-il ville dans le royaume qui soit plus favorisée?* is there a city in the kingdom that is more favoured? *il n'y a pas homme qui soit assuré d'une heure de vie*, there is no man (not a man) that is sure of an hour's life; *il se conduit en homme qui connoît le monde*, he behaves himself like a man who knows the world; *il est accablé de maux qui ne lui laissent pas un instant de repos*, he is overwhelmed with evils that do not allow him a moment's rest; *c'est une sorte de fruit qui ne mûrit pas en Europe*, it is a sort of fruit (a fruit) that does not ripen in Europe. From the translation of all the above examples, it is evident that *livre*, *ville*, *homme*, *maux*, are really determined, the meaning being: *il n'a pas un livre qui*, &c. , *y a-t-il une ville qui*, &c., and as to the word *sorte*, we have seen that it also determines the word *fruit*.

#### EXERCISE.

He received us with such goodness, *such as* un qui  
civility and grace as charmed us, and  
made us forget all we had suffered.

There is no *city* in the world *there be* subj.  
where there are more riches and a  
greater population.

Is there *a man* can say: I shall *man* (who)  
live to-morrow? *can* subj.

He has no *friend* but would make *would make* subj-2.  
for him every kind of sacrifice.

He is surrounded *by enemies*, who  
are continually observing him, and  
would very much wish to find him in *to* \*  
fault.

In his retreat, he lives as a sage, *as a* *en*  
*who* knows mankind and mistrusts *mistrusts* *se défier*  
 them.

The pine-apple is *a sort of fruit*  
 that ripens in Europe only in hot- *hot-houses* *serre chaude*  
 houses.

That man is *a sort of pedant*, who  
 takes words for ideas, and facts con-  
 fusedly heaped up, for knowledge. *heaped* *entasser*

*Que* relates to persons and things, in all cases. It  
 is always object in a preposition, and cannot be with-  
 out an antecedent expressed, which it generally fol-  
 lows. *L'homme que je vois, la pêche que je mange.*  
 We say *generally*, because in some instances, it may  
 be separated from the antecedent by a certain number  
 of words: it is when the mind necessarily goes back  
 to that antecedent, as in this sentence of Fléchier's,  
*qu'est-ce qu'une armée ? c'est un corps animé d'une in-*  
*finité de passions différentes, qu'un homme habile fait*  
*mouvoir pour la défense de la patrie.*

## EXERCISE.

The God *whom* the Hebrews and  
 Christians have always served, has  
 nothing in common with the deities  
 full of imperfection and even of emp- *emptiness* *vide*  
 tiness, worshipped by the rest of (that the rest of the  
 the world. world worshipped)

Notwithstanding the danger of  
 their position, the senate remained  
 firm in their maxims, and the decree  
*which* they issued, not to grant any *issued* *donner*  
 thing by force, passed as a fundamen-  
 tal law of Roman policy, from which  
 there is not one single example of  
 the Romans having departed during  
 the whole time of the republic. (that the Romans have  
 departed)

Epopæa is not the panegyric of a  
 hero *which* is proposed as a pattern, *is proposed* *on propose*  
*pattern* *modèle*

but the recital of a great and illustrious action, which is exhibited for imitation.

|                  |         |
|------------------|---------|
| <i>exhibited</i> | donner  |
| <i>imitation</i> | exemple |

The good *which* we hope for shows itself to us, and flies away like an empty dream, *which* a man's awaking causes to vanish, to teach us that the very things *which* we think we hold fast in our hands, may slip away in an instant.

|                        |                |
|------------------------|----------------|
| <i>flies away</i>      | s'envoler      |
| <i>a man's awaking</i> | réveil         |
| <i>causes</i>          | faire          |
| <i>we</i>              | we             |
| <i>hold fast</i>       | tenir le mieux |
| <i>in our hands</i>    | we             |
| <i>slip away</i>       | échapper à     |

Plato says, that, in writing, we ought to hide ourselves, to disappear, to make the world forget us, that we may produce nothing but the truths we wish to impress, and the passions we wish to purify.

|                                 |                      |
|---------------------------------|----------------------|
| <i>to make the world forget</i> | se faire oublier     |
| <i>that we may produce</i>      | pour ne produire que |
| <i>we</i>                       | on                   |
| <i>wish</i>                     | vouloir              |
| <i>impress</i>                  | persuader            |

*Que* may be *exclamative, conjunction, or pronoun*. In this sentence: *que l'homme est à plaindre, quand il oublie que c'est la raison que son cœur doit consulter!* how is man to be pitied, when he forgets that it is reason (that) he ought to consult! the first *que* is exclamative, the second a conjunction, and the third a pronoun. It is exclamative when, at the head of a sentence, it disposes the mind to lively and unexpected sensations: it is a conjunction, when, in the body of a sentence, it is without an antecedent; and it is a pronoun, when it has an antecedent, and in this case, it may otherwise be expressed by *lequel* and the substantive, as: *l'homme que je vois*, that is: *l'homme, lequel homme je vois*.

OBSERVATION. There are instances where *que* appears to be the object of a relation, as it seems to be used instead of *à qui*, or *dont*, as: *c'est à vous que je parle; c'est de lui que je parle; de la façon que j'ai dit la chose*. All grammarians agree that we cannot express ourselves any other way; but they do not agree about the nature of that *que*. Some will have it to be a relative, and others say it is a conjunction. Without entering into a discussion, which is useless  
in



in a book of elements, we are of opinion that it is better to consider it, in this case, as a conjunction.

*Lequel* and *dont* relate both to persons and things. It is a general rule, that we ought never to use *lequel*, either as subject or object, but when it is to avoid amphibology; for, whenever the sense is sufficient to remove it, we must make use of *qui* or *que*: this is conformable to the present practice.

*Lequel*, with the preposition *de*, is either followed or preceded by a noun, which it unites to the principal sentence. If it be followed by the noun, we ought to prefer *dont* to *duquel*, both for persons and things. Thus, we say: *la Tamise dont le lit*, and not *de laquelle*: *le prince dont la protection*, and not *duquel*. But, in speaking of persons, *de qui* is still better than *dont*, and in this last example, we should prefer *le prince de qui la protection*. This, however, is not correct, unless the word which follows the pronoun be a substantive; for, we have said before, that *dont* is preferable to *de qui*, when the following word is a personal pronoun. If *lequel* be preceded by the noun, we can only make use of *duquel*, when speaking of things, as: *la Tamise, dans le lit de laquelle*; and it is always better to use it, when speaking of persons, as: *le prince à la protection duquel*: *de qui* would not be so well.

With the preposition *à*, we can only make use of *auquel*, when speaking of things, as: *les places auxquelles il aspire*; but we ought to prefer *à qui*, when speaking of persons, as: *les rois à qui on doit obéir*: *auxquels* would not do so well.

It is easy to see that the relative *qui*, preceded by a preposition, never relates to things, but to persons only.

#### EXERCISE.

The grand principle *on which* the whole turns, is, that all the world is but one republic, *of which* God is the common father, and every nation, as it were, one great family.

turns  
all

rouler  
\*

as it were

comme

That good king, *whose* goodness was inexhaustible, considered as lost, all the days that had not afforded him an opportunity of doing good.

*afforded*                      *fournir*  
*opportunity*                *occasion*

Homer, *whose* genius is grand and sublime like nature, is the best poet, and perhaps the most profound moralist of antiquity.

What pity that la Bruyere, *whose* "Characters" you so justly admire, has not always a style correct and pure !

*pity*                              *dommage*  
*has not*                        *subj.*

The celebrated Zenobia, *whose* noble firmness you have admired, preferred to die with the title of queen, rather than to accept the advantageous offers, which Aurelian made her.

*preferred rather* *aimer*  
*mieux*

The Alps, on the summit of *which* the astonished eye discovers perpetual snow and ice, present, at sun-set, the most imposing and most magnificent spectacle.

*sun-set*    *soleil couchant*

A king, *to whose* solicitude we owe a good law, has laboured more towards his own glory, than if he had conquered the universe.

*towards*                        *pour*

The ambitious man sees nothing but pleasures in the possession of the places *to which* he aspires with so much ardour, instead of seeing the troubles that are inseparable from them.

*instead of*    *au lieu de*  
*are (which are)*

Kings, *whom* religion imposes upon us as a duty to obey, are, upon earth, the true image of the providence of God.

*whom (to)*  
*imposes upon as a duty*  
*faire un devoir*

*Quoi* can never relate but to things. It follows, but always preceded by a preposition, the word to which it relates, and is generally followed by the subject of the phrase which it unites. Formerly, it was of much greater use than now: they said: *la chose à quoi on pense ; voilà les conditions sans quoi la chose ne peut se faire* ; this turn is still to be met with in some writers and not disapproved of by the Academy ; but *duquel* and *auquel* are much better ; for, *quoi* has a vague signification, for which reason it is never used with any degree of propriety, but when it relates to a vague and indefinite subject, such as *ce* or *rien*, as: *c'est de quoi je m'occupe sans cesse ; il n'y a rien à quoi je sois plus disposé.*

*Où, d'où, par où,* never relate but to things. We never use them, but when the nouns to which they relate express some kind of motion or of rest, at least metaphorically, as: *voilà le but où il tend*, that is the end he aims at ; *c'est une chose d'où dépend le bonheur public*, it is a thing upon which the public happiness depends: *les lieux par où il a passé*, the places through which he has passed.

OBSERVATION. *Maison* has two meanings ; when it signifies *race*, we ought to say: *la maison dont il est sorti*, the family from which he is sprung: but when it is taken in its proper sense, we say: *la maison d'où il est sorti*, the house whence he is come out. This distinction, which had been glanced at by Vaugelas, has been fixed by T. Corneille.

#### EXERCISE.

|             |   |  |   |   |
|-------------|---|--|---|---|
| <i>What</i> | <i>a young man who begins the world ought principally to attend to,</i> | <i>is not to give it a high opinion of his understanding, but to get himself many friends by the qualities of his heart.</i> | <i>to what begins to attend it opinion understanding to get himself</i> | <i>ce à entrer dans s'attacher y idée esprit se faire</i> |
|-------------|---|--|---|---|

|  |                 |                 |
|--|-----------------|-----------------|
| <i>A youth lost in uselessness, softness and voluptuousness, prepares for us nothing but sorrows and disgusts in</i> | <i>softness</i> | <i>mollesse</i> |
|--|-----------------|-----------------|

old age : this, nevertheless, is *what* we little think of.

*of which* (to)

There is nothing *by which* we show ourselves more affected than the loss of fortune, although, being frail and perishable by its nature, it cannot contribute to our happiness.

|                 |                 |
|-----------------|-----------------|
| <i>by</i>       | <i>à</i>        |
| <i>we.</i>      | <i>on</i>       |
| <i>affected</i> | <i>sensible</i> |
| <i>frail</i>    | <i>frêle</i>    |
| <i>cannot</i>   | <i>subj.</i>    |

A grove *in which* I brave the ardour of the canicula, a retired valley *where* I can meditate in peace, a high hill *whence* my eye can extend over immense plains, are the places *where* I spend the happiest moments of my life.

|                 |                 |
|-----------------|-----------------|
| <i>canicula</i> | <i>canicule</i> |
|-----------------|-----------------|

|              |               |
|--------------|---------------|
| <i>spend</i> | <i>passer</i> |
|--------------|---------------|

#### IV.

##### ABSOLUTE PRONOUNS.

*Qui* relates to persons only : but, as it presents to the mind nothing but a vague undetermined idea, it would, perhaps, be better not to use it but in the singular number, as : *qui sera assez hardi pour l'attaquer ?* who will be bold enough to attack him ? Custom, however, authorizes the use of it, in the feminine and in the plural, as : *qui est cette personne ?* who is that person ? *qui sont ces femmes ?* who are those women ?

In a book of geography, printed in a foreign country, we read : *qui sont les états de l'Amérique ?* It ought to have been : *quels sont les états, &c.*

*Que* and *quoi* relate to things only, as : *que pouvoit la valeur en ce combat funeste ?* what could valour do in that fatal combat ? *à quoi pensez-vous ?* what are you thinking of ? *Que* is sometimes used for *à quoi, de quoi*, as : *que sert la science sans la vertu ?* what avails learning without virtue ? *que sert à l'avare d'avoir des trésors ?* what use is it to the miser to possess treasures ? that is : *à quoi sert, &c. de quoi sert, &c.*

OBSERVATION. *Quoi* sometimes relates to a whole sentence, and in this case, it is the only ex-

pression authorized by custom, as : *la vie passe comme un songe : c'est cependant à quoi on ne pense guères.*

*Quel* relates both to persons and things, as ; *quel homme peut se promettre un bonheur constant ? quelle grâce ! quelle beauté ! mais quelle modestie !*

*Où, d'où, par où,* never relate but to things.

#### EXERCISE.

*Who* could ever persuade himself, did not daily experience convince us of it, that, out of a hundred persons, there are ninety who sacrifice, to the enjoyment of the present, all the best founded hopes of the life to come ?

*Who* would not love virtue for its own sake, could we but see it in all its beauty ?

*What* would you have him do, alone against so many enemies ?

*What* is an army ? a body animated with an infinite number of different passions, which a skilful man puts into motion for the defence of the country.

He who did not know how to apply himself in his youth, does not know *what* to do in mature age.

He is a wise legislator, who, having given to his nation, laws calculated to make them good and happy, made them swear not to violate any of those laws during his absence : after *which*, he went away, exiled himself from his country, and died poor in a foreign land.

*What* people of antiquity ever had better laws than the Egyptians ?

*out of* sur

*life to come* à venir

*its own sake* elle-même  
*could we* on pouvoir  
ind-2

*would have* vouloir  
ind-2  
*him do* (prel. observations)

*with* do  
*infinite number* infinité  
*puts into motion* faire  
mouvoir  
*country* patrie

*how* \*  
*what (to)*  
*to do* s'occuper  
*mature* viril

*nation* concitoyen  
*calculated* propre

*not to violate* (that they would not)  
*went away* partir

What other nation ever undertook to erect monuments calculated to triumph both of time and of barbarians ?

*calculated to* fait pour  
*both* également

When Ménage had published his book of the Origin of the French Language, Christina, queen of Sweden, said : " Ménage is the most troublesome man in the world ; he cannot let one word go without its passport : he must know *whence* it comes, *where* it has passed through, and *whither* it is going."

*when* après que

*troublesome* incommode  
*cannot* ne sauroit  
*go* passer  
*must* vouloir

*is going* aller

OBSERVATION. *Que* and *quoi* govern the preposition *de* before the adjective that follows them, as : *que dit-on de nouveau ? quoi de plus agréable !* *Que* governs it likewise before the substantives.

What more instructive and entertaining than to read celebrated authors in their own language ! What beauty, what delicacy and grace, which cannot be conveyed into a translation, are not discovered in them ?

*which cannot* que on  
*delicacy* finesse  
*be conveyed* faire  
passer  
*are not* (active voice)  
on

## V.

### DEMONSTRATIVE PRONOUNS.

We have seen that *ce*, joined to a noun, takes its gender and number, and that, as it does the office of article, it ought to follow the same laws of repetition. It is also joined to the verb *être*, and to a relative pronoun.

*Ce*, joined to the verb *être*, is always masculine singular, except when it is followed by the third person plural. We say : *c'est moi, c'est toi, c'est lui, c'est nous, c'est vous* ; but we ought to say : *ce sont eux, ce sont elles, ce furent vos ancêtres qui*, &c. The example of Bossuet and some other writers proves nothing. " This custom, which is purely French," says Vaugelas, " has a wonderful grace, though it may seem to militate against the rules of grammar."



*Ce* is often used for a person or thing before mentioned, and, in this case, it is for *il* or *elle*. We must always make use of *ce*, when the verb *être* is followed by a substantive, taken in a determinate sense, that is, accompanied by the article, or the adjective *un*, as: *lisez Homère et Virgile : ce sont les plus grands poètes de l'antiquité*, read Homer and Virgil : they are the best poets of antiquity. *La douceur, l'affabilité et une certaine urbanité distinguent l'homme qui vit dans le grand monde : ce sont là les marques auxquelles on le reconnoît*, gentleness, affability and a certain urbanity, distinguish the man that lives in the great world : those are the marks by which he may be known. *Avez-vous lu Platon ? c'est un des plus beaux génies de l'antiquité*, have you read Plato ? he is one of the greatest geniuses of antiquity. Some grammarians are of opinion, that there would be no impropriety in making use of *il* or *elle* ; but the turn would not be so elegant, nor so well adapted to the genius of the French language. But, when the verb *être* is followed by an adjective, or by a substantive taken adjectively, we ought to make use of *il*, *elle*, as : *lisez Démosthène et Cicéron ; ils sont très-éloquens : j'ai vu l'hôpital de Greenwich ; il est magnifique et digne d'une grande nation. Compteriez-vous sur Valère ? ignorez-vous qu'il est homme à ne jamais revenir de ses premières idées ?* would you rely upon Valère ? do you not know that he is that kind of man that will never give up his first ideas ? As no such distinction is made in English, the learner ought particularly to attend to this rule.

OBSERVATION. *Ce*, joined to the verb *être*, is a turn which gives a peculiar energy to the expression : *ce furent les Phéniciens qui les premiers*, &c., expresses something more than *les Phéniciens furent les premiers qui*, &c. The former phrase points out the Phœnicians ; the latter merely names them.

*Ce*, joined to a relative pronoun, relates to things only. It is always masculine singular, because it only denotes a vague object, which is not sufficiently specified to know its gender and number, as : *ce qui flatte est plus dangereux que ce qui offense*, what flatters is more dangerous than what offends.

OBSERVATION. *Ce*, joined to the relative pronouns *qui*, *que*, *dont* and *quoi*, has, in some instances, a construction which is peculiar to it, and which Vaugelas was the first to remark. *Ce* and the relative pronoun that follows it, form with the verb which they precede, the subject of another phrase, of which the verb is always *être*. Now, *être* may be followed by another verb, an adjective, or a noun. When it is followed by another verb, the demonstrative *ce* is to be repeated, as: *ce que j'aime le plus, c'est d'être seul*, what I like most is to be alone. *Ce à quoi l'avare pense le moins, c'est de jouir de ses richesses*, what the miser thinks least of is to enjoy his riches. When it is followed by an adjective, the demonstrative is not repeated, as: *ce dont vous venez de me parler est horrible*, what you have been mentioning to me is horrid. But, if it be followed by a substantive, the demonstrative may either be repeated or not, at pleasure, except in the case of a plural, or a personal pronoun. Thus, we may say: *ce que je dis est*, or, *c'est la vérité*, what I say is truth, though the former is better. But we ought to say: *ce qui m'indigne, ce sont les injustices qu'on ne cesse de faire*, what provokes me, are the injuries which are continually committed; *ce qui m'arrache au sentiment qui m'accable, c'est vous*, what alleviates the grief that oppresses me, is you. Most of these rules essentially contribute to the elegance of language.

## EXERCISE.

|   |   |                             |
|---|---|-----------------------------|
| <i>It is we</i> , have drawn that misfortune upon us, through our thoughtlessness and imprudence. | <i>have</i> (that)<br><i>upon</i><br><i>thoughtlessness</i> | <i>légè-</i><br><i>reté</i> |
|---|---|-----------------------------|

*It was* the Egyptians that first observed the course of the stars, regulated the year and invented arithmetic.

Peruse attentively Plato and Cicero: *they are* the two philosophers of antiquity that have given us the most sound and luminous ideas upon morality.

sound

sain

If you be intended for the pulpit, read over and over again Bourdaloue and Massillon : *they are* both very eloquent ; but the aim of the former is to convince, and that of the latter to persuade.

*What* is astonishing *is* not always *what* is pleasing.

*What* constitutes poetry *is not* the exact number and regulated cadence of syllables ; but *it is* the sentiment which animates every thing, lively fiction, bold figures, the beauty and variety of imagery : *it is* enthusiasm, fire, impetuosity, force, a something in the words and thoughts which nature alone can impart.

*What* pleases us in the writings of the ancients *is*, to see that they have taken nature as a model, and that they have painted her with a noble simplicity.

*What* that good king has done for the happiness of his people deserves to be handed down to the latest posterity.

*What* we justly admire in Shakespear *are* those characters always in nature and always supported.

*What* keeps me attached to life, *is* you, my son, whose tender age has still need of my cares and counsels.

There are two ways of employing *celui*. In the first, it is followed by a noun preceded by the preposition *de*, and then it applies both to persons and things, as : *celui de vous qui*, &c. , whichever of you that, &c. ; or, in speaking of a grotesque figure, *elle ressemble à celles de Calot*, it is like those of Calot. In the second

*are intended for* se  
destiner à  
*read over and over*  
*again* lire & relire  
sans cesse  
*aim* but

*is astonishing* étonner  
*is pleasing* . plaire

*constitutes* faire  
*exact* fixe

*a something* un je ne  
sai quoi  
*impart* donner

*as a* pour

*deserves* être digne  
*to be handed down*  
être transmis à

*we* on  
*those* \*  
*supported* soutenu

*keeps attached* attacher

instance, it is followed by *qui, que* or *dont*, and then applies more generally to persons, as : *celui qui ne pense qu'à lui seul dispense les autres d'y penser*, he who thinks of nobody but himself exempts others from thinking of him.

OBSERVATION. In this last instance, we sometimes omit *celui*, and this turn gives strength and elegance to the expression, as : *qui veut trop se faire craindre se fait rarement aimer*.

*Ceci* and *cela* apply only to things.

OBSERVATION. In familiar style, custom authorizes us to say, in speaking of a child, or of country people amusing themselves : *cela est heureux !*

#### EXERCISE.

*Whichever of you* shall be found to excel the others both in mind and body, shall be acknowledged king of the island.

*be found to excel* on-  
trouver vainqueur  
*both in* et pour

*There* are admirable pictures : *these* are after the manner of Rubens', and those after the manner of Van-Huisum's.

*there are* voilà  
*are after* être dans  
*manner.* genre

Why are the statues of our most celebrated sculptors, notwithstanding the perfection to which the arts have been carried, so much inferior to those of the ancients ?

*have been carried* (on  
active voice)  
*inferior* au dessous

*He* whose soul blazing, as it were, with fire divine, shall represent to himself the whole of nature, and shall breathe into the objects that spirit of life, which animates them, those affecting traits which seduce and ravish us, shall be a man of real genius.

*blazing with* enflam-  
mer de

*the whole of* tout  
*shall breathe into* ré-  
pandre sur  
*affecting* touchant  
*real* vrai

*He that* judges of others from himself is liable to many errors.

*from* d'après  
*liable* exposé

*He that* is easily offended, discovers

*is offended* s'offenser

This weak side, and affords his enemies an opportunity of taking advantage of it.

*weak side*      foible  
*affords*      fournir à  
*of taking advantage*  
profiter

*He who* loves none but himself does not deserve to be loved by others.

## VI.

### INDEFINITE PRONOUNS.

*On*, always subject, denotes a sort of a third person vague and indeterminate. It is by its nature masculine singular, and can only apply to persons. Some grammarians contend that it may apply to a feminine and to a plural, as when a woman says : *on n'est pas toujours maîtresse de son temps*, one is not always mistress of her time, or in this expression : *on se battit en désespérés*, they fought desperately. But though custom authorizes this turn, yet we do not think it elegant, nor conformable to the genius of the language : nevertheless, we must own that the Academy admits of these expressions.

This pronoun is repeated before all the verbs of a sentence : but care ought to be taken to make it refer to one and the same subject. Thus, this sentence : *on croit être aimé & l'on ne nous aime pas*, is incorrect ; we ought to say : *on croit être aimé & on ne l'est pas*.

Some grammarians affirm that *quiconque* ought to be followed by an adjective in the feminine gender, when it unequivocally relates to women, as : *quiconque de vous sera assez forte pour*, &c. But this is only delighting in the creation of difficulties : we ought to use the proper expression and say : *celle de vous qui sera assez forte pour*, &c. Nevertheless, modern grammarians, and the Academy itself, admit of this practice.

*Chacun*, though always singular, may be followed, sometimes by *son*, *sa*, *ses*, and sometimes by *leur*, *leurs*, which in many instances is very puzzling.

There is no difficulty in those phrases where *chacun* does not belong to a plural number ; we then make use of *son*, *sa*, *ses*, as : *donnez à chacun sa part*, give

to each his share : *que chacun songe à ses affaires*, let every one mind his own business.

But it is not so in phrases where *chacun* belongs to a plural number.

RULE. In phrases where *chacun* is contrasted with a plural number to which it belongs, we ought to make use of *son*, *sa*, *ses*, when the relation of possession answers in a more direct manner to the distributive singular : but we ought to make use of *leur*, *leurs*, when that relation answers more directly to the plural.

#### EXAMPLE.

*Remettez ces médailles, chacune en sa place*, return those medals, each into its proper place. *Les hommes devoient s'aimer, chacun pour son propre intérêt*, men ought to love one another, each for his own interest.

But we ought to say : *les hommes devoient avoir, chacun pour leur propre intérêt, de l'amour les uns pour les autres*.

The latter part of the above rule does not obtain in English, and they would say, in the last example, *each for his own interest*, each being *always* deemed singular.

OBSERVATION. The relation of possession answers in a more direct manner to the distributive singular, when *chacun* is placed after the regimen : then the collective sense expressed by the plural is at an end, and the distributive *chacun* must do the office which is peculiar to it, by considering the whole kind separated into individuals : this is the case in the first two examples. But the relation of possession answers in a more direct manner to the plural, when *chacun* is placed before the regimen ; for then, the collective sense is not completed, and consequently it ought to be carried on to the end, which is the case in the third example. This is the opinion of the Academy.

In phrases in which the verb has no regimen, we are to consider what are the operations of the mind. If it be the collective sense we have in view, and we mean



mean to fix the attention upon that, we must make use of *leur, leurs*: if, on the contrary we mean to fix the attention upon the distributive sense, then we must make use of *son, sa, ses*: but this distinction is so nice, that we think, in this case, it is surer to use the singular.

We put in the plural the pronoun which is to be after *chacun*, as: *la reine dit elle-même aux députés qu'il étoit temps qu'ils retournassent chacun chez eux.*

Such, till now, has been the general opinion. But the author of the "New Treatise upon the French Syntax" finds a shocking contradiction in the greatest part of these rules, in which the collective and distributive senses are confounded together. For which reason, he reproves this construction and wishes it may be avoided on all occasions. According to his opinion,

*instead of*

Ces deux voitures ont  
perdu, chacune, leurs  
timons,

Ces femmes sont très-  
attachées, chacune, à leurs  
maris,

Prenons, chacun, notre  
chapeau,

Allons-nous-en, cha-  
cun, chez nous,

Ils s'en allèrent, cha-  
cun, chez eux,

*we ought to say:*

Chacune de ces voi-  
tures a perdu son timon.

Chacune de ces femmes  
est très-attachée à son  
mari.

Que chacun de nous  
prenne son chapeau.

Que chacun de nous  
aille chez soi.

Chacun s'en alla chez  
soi.

We cannot but confess that the author of the Syntax is perfectly right in this respect; but we think, with the grammarians who have written since, that he is too severe, when he also rejects these two sentences: *ils ont apporté des offrandes, chacun selon ses moyens*, or *ils ont apporté leur offrande, chacun selon ses moyens*, because the collective sense ending with the word *offrande*, the distributive *chacun* then performs its office.

## EXERCISE.

Go into my library and see whether the books which have been *sent back* *sent back* renvoyer to me have been put *each* into its place.

They have all brought offerings to the temple, *every one* according to *his* means and devotion. *offerings* offrande

Thierry charged Uncelenus to carry his orders to the mutineers and to make them retire *each* under *his* colours. *to carry* aller porter *mutineers* mutin

*Each* of them has brought *his* offering and fulfilled *his* duty of religion. (they have brought each their, &c.) *fulfilled* remplir

Have Ronsard and Balzac had, *each* in *his* manner of writing, a sufficient degree of good, to form *after* *them* any very great men in verse and in prose ? *manner of writing* genre *a sufficient degree* assez

After a day so usefully spent, we went back, *each* to *his* own home. *day* journée *went back* retourner *to* chez with pron.

Minds that possess any justness, examine things with attention, in order to give a fair judgment of them ; and they place them *each* in the rank *it* ought to occupy. *personal* *possess* avoir de *give a fair judgment* juger avec connoissance *place* mettre *to occupy* avoir

We cannot always apply to *autrui* the possessive pronouns *son, sa, ses, leur, leurs*, and their right application is often attended with difficulties.

RULE. The possessive pronouns *son, sa, ses, leur, leurs*, are properly applied to *autrui*, when the substantives to which those pronouns are joined, are preceded by a preposition ; but we ought to make use of *en* and the article, when the substantives to which they were to have been joined, are without a preposition.

## EXAMPLE.

*Vous pouvez épouser les intérêts d'autrui sans être le panégyriste de toutes leurs actions, you may espouse the interests of others, without being a panegyrist of all their actions.*

But we ought to say :

*Epousez les intérêts d'autrui; mais gardez-vous bien d'en épouser les querelles.*

N. B. The latter part of this rule cannot be observed in English. See the rule on possessive pronouns.

*Personne* used as a pronoun, is always masculine, of course the adjective relating to it must be of that gender, as : *personne n'est aussi sévère, aussi vertueux en public, que certaines femmes qui sont le moins retenues en particulier*; no body is so severe, so virtuous in public, as some women who have the least restraint in private. *Personne n'est aussi heureux qu'elle*, nobody is so happy as she. The Academy admits only of this practice. Thus, we are not to say, with some grammarians : *mesdames, il n'y a personne de vous assez osée pour*, &c. ; but we ought to say, in making use of the proper expression : *il n'y a aucune de vous*, &c.

We have observed, that two singulars require the verb in the plural ; but the Academy in their "Observations upon Vaugelas", think, that with *l'un et l'autre*, as well as with *ni l'un ni l'autre*, we may indifferently use the singular or the plural, and it is still its opinion ; nevertheless, the present practice seems to us to be for using the plural only. It is the same with *ni* repeated, with two nouns. But as for the disjunctive *ou*, there can be no difficulty, and we say : *l'un ou l'autre viendra avec moi*, either of them is to come with me.

With the nouns, there is a distinction to be made. If they be of different numbers, the verb ought to agree with the subject nearest to it. Thus, we shall say : *le crédit que cette place donne, ou les richesses qui y sont attachées la lui font rechercher*, and on the contrary : *les richesses attachées à cette place, ou le crédit qu'elle donne, la lui fait rechercher*. This is conformable to the English construction, as has already been observed.—With two singulars, the verb evidently remains in the singular.

When both subjects are personal pronouns, we are to make another distinction. If both pronouns be of the third person, the verb is put in the singular, as: *elle ou lui est coupable*, either she or he is guilty; but it is put in the plural, if they be of different persons, as: *vous ou moi l'avons fait*, either you or I have done it; *vous ou elle l'avez fait*, either you or she has done it.

Such is the sentiment of the French Academy; but the English construction is altogether different, as may be seen in the last example. *Either you or she has done it: either, she or you have done it: either you or I am mistaken.*

*Même* is joined to nouns and pronouns, to give more energy to the expression, as: *c'est la vertu même*, it is virtue itself; *ce sont les grâces mêmes*, it is gracefulness itself; *est-ce vous-même?* is it you yourself? In this case, it takes the mark of the plural, and those grammarians who think otherwise are mistaken.

*Tout*, when regimen direct, is placed after the verb, in simple tenses, and between the auxiliary and the participle, in compound tenses, as: *il avoue tout; il a tout avoué*. But when it is regimen indirect, it is always placed after the verb, either in simple or compound tenses, as: *il rit de tout; il a pensé à tout*. *Rien* follows the same order of construction.

*Tout* is sometimes used as an adverb, and merely as an expletive, as: *il lui dit tout froidement*, he told him (quite) coolly. Sometimes also, instead of *quoique*, *très*, *entièrement*, *quelque*, and in such case, it is subject to the following

RULE I. *Tout*, used instead of one of the above three words, does not alter its number, before an adjective masculine, as: *les enfans, tout aimables qu'ils sont*, children, although very amiable: *ils sont tout interdits*, they are quite disconcerted.

RULE II. *Tout*, used for one of the above three words, takes neither gender nor number, before an adjective feminine, beginning with a vowel or *h* mute: but it takes both gender and number, before an adjective feminine, beginning with a consonant. We say: *la vertu tout austère qu'elle paroît; ces images tout*

*amusantes qu'elles sont* : but we ought to say : *c'est une tête toute vide ; ces dames, toutes belles, toutes spirituelles qu'elles sont.*

EXCEPTION. *Tout* takes neither gender nor number, before an adjective feminine, beginning with a consonant, when it is immediately followed by an adverb. Thus, we say : *ces fleurs sont tout aussi fraîches que celles que vous avez ; ces dames sont, tout ainsi, tout comme vous, belles, jeunes & spirituelles.* In this sense, *tout* is but a mere expletive.

## EXERCISE.

Children, *amiable* as they are, have, nevertheless, many faults which it is of importance to correct.

*have nevertheless ne  
laisser pas d'avoir  
of importance essentiel*

The philosophers of antiquity, *although* very much *enlightened*, have given us but very confused ideas of the deity, and very vague notions about the principal duties of the law of nature.

*of nature naturel  
inodorous inodore*

These flowers, *inodorous* as they are, are not the less sought after.

Virtue, *austere* as it is, makes us enjoy real pleasures.

*enjoy goûter de  
very \**

Fables, *although* very entertaining, yet do not truly interest us, but when they convey to us some useful instruction, under the veil of an ingenious allegory.

*convey donner*

Although that absurd pedant is continually scribbling, yet his head is *altogether empty*.

*is scribbling être un  
écrivain  
(he has not less in his  
head)  
altogether tout*

Far be from us those maxims of flattery, that kings are born skilful

*far be loin  
are born naître*

|  |                 |        |
|--|-----------------|--------|
| and that their privileged souls come       | <i>come out</i> | sortir |
| out of God's hands <i>all wise and all</i> | <i>learned</i>  | savant |
| <i>learned.</i>                            |                 |        |

|   |               |           |
|---|---------------|-----------|
| Those fountains glide <i>quite gently</i> | <i>glide</i>  | couler    |
| upon a grass enamelled with flowers.      | <i>gently</i> | doucement |
|   | <i>grass</i>  | gazon     |

|   |              |      |
|---|--------------|------|
| These peaches are <i>quite</i> as good as | <i>south</i> | midi |
| those of the south of France.             |              |      |

*Quelque que*, joined to a substantive, either by itself, or accompanied by an adjective which is joined to it, takes the mark of the plural, as : *quelques richesses que vous ayez*, whatever riches you may have ; *quelques bonnes œuvres que vous fassiez*, whatever good actions you may do ; *quelques peines affreuses que vous éprouviez*, however horrid the pains you suffer. But, when joined to an adjective, separated from its substantive, it does not take the mark of the plural, as : *tous les hommes, quelque opposés qu'ils soient*, all men, however opposite they may be ; *ces actions, quelque belles qu'on les trouve*, those actions, however fine they may find them.

We have seen that *quelque que* and *quel que*, joined to a substantive, have the same meaning, although they are not used indifferently one for the other. If we place the pronoun before the substantive, we make use of *quelque que*, as : *quelques richesses que vous ayez* ; but, if the substantive be after the *que* and the verb, then we make use of *quel que* in two separate words, as : *quelles que soient les richesses que vous ayez*.

#### EXERCISE.

|                                     |                   |              |
|-------------------------------------|-------------------|--------------|
| Whatever talents you may possess,   | <i>possess</i>    | avoir        |
| whatever advantages you may have    |                   |              |
| received from nature and education, |                   |              |
| with whatever perfections you may   | <i>with</i>       | *            |
| be endowed, do not expect the       | <i>be endowed</i> | posséder     |
| suffrages but of a small number of  | <i>expect</i>     | s'attendre à |
| men.                                |                   |              |

|                                   |                      |         |
|-----------------------------------|----------------------|---------|
| Whatever great services you may   | <i>rather depend</i> | compter |
| have rendered mankind, rather de- |                      | plutôt  |



pend upon their ingratitude than their acknowledgment.

*However useful, however well-composed* the works which you have published, yet think not that you will immediately gather the fruit of your labours : it is but by slow degrees that light introduces itself among men. The course of time is swift ; but it seems to drag on, when it brings reason and truth along with it.

*Whatever may be the obstacles* which ignorance, prejudice and envy oppose to the true principles of an art, yet we ought never to be deterred from propagating them : the sun does not cease to shine, because its light hurts the eyes of night-birds.

*Whatever be your birth, whatever be your riches* and dignities, remember that you are frustrating the views of Providence, if you do not make use of them for the good of mankind.

*acknowledgment* re-  
connaissance

*immediately* de suite  
*gather* recueillir  
*by slow degrees* avec  
lenteur  
*among* chez  
*swift* rapide  
*to drag on* (that it  
drags on) se traîner  
*along with it* à sa suite

*we* on  
*to be deterred* se rebu-  
ter  
*propagating* répandre  
*shine* éclairer  
*its* \* the article  
*hurts* blesser  
*night-birds* oiseau de  
nuit

*are frustrating* frustrer  
(to do good to man-  
kind)

## §. V.

### OF THE VERB.

#### *On the Use of the two Auxiliaries.*

WE have mentioned (Chap. V.) what sorts of verbs are conjugated, in the compound tenses, with the auxiliary verb *avoir*, and what others are conjugated with *être*. It now only remains for us to speak of some verbs, which take, sometimes *avoir*, and sometimes *être*, because some of them, either are attended with difficulties, or express some shades of

ideas, which it is of importance to know. We shall only mention the last.

*Il a sorti ce matin*, when we mean that the person went out and is come in again. That expression is equivalent to this: *il avoit sorti, il est rentré*.

*Il est sorti ce matin*, when we mean he is not come in again.

N. B. *Sortir* also takes *avoir*, when it is followed by a regimen, as: *avez-vous sorti mon cheval? on vous a sorti d'une fâcheuse affaire*.

Some persons conjugate *tomber* with *avoir*, in some instances; but it is a gross mistake.

*Accourir, disparaître, croître, décroître, contrevenir*, are conjugated indifferently with either of the auxiliaries.

*Cette femme est accouchée heureusement*, that woman has been safely delivered of a child.

*Une sage-femme l'a accouchée*, a midwife has delivered her.

*Cette étoffe m'a convenu*, this cloth has suited me.

*Je suis convenu du prix de cette étoffe*, I have agreed about the price of this cloth.

*Il a demeuré à Rome*, he has lived at Rome, meaning that the person is no longer there.

*Il est demeuré à Rome*, he is remained at Rome, meaning that the person is still there.

*Il est allé à Rome*, he is gone to Rome, meaning that the person is not yet come back from there.

*Il a été à Rome*, he has been at Rome, meaning that the person was once there, and is now come back.

N. B. The verb *aller* is never conjugated, with any propriety, with the verb *avoir*, except in the third person.

*Il a monté la rampe*, he has ascended the stairs.

*Il est monté*, he is gone up.

*Il a descendu les degrés*, he has descended the stairs.

*Il est descendu*, he is come down.

*Il a passé la rivière,* he has crossed the river.

*Celui que vous cherchez a passé par ici,* the person whom you seek has passed through here.

*In these phrases, there is a regimen after the verb.*

*Ces braves gens ont péri malheureusement,* those brave people have perished in a miserable manner.

*Périr* is better conjugated with *avoir*, when the meaning of the verb is general and undetermined.

*L'orage est passé,* the storm is over.

*In these phrases, the verb is without a regimen.*

*Ces braves gens sont périés dans leur traversée en Amérique,* these brave people have perished on their passage to America.

But better with *être*, when it is attended with particular circumstances.

#### AGREEMENT OF THE VERB WITH ITS SUBJECT.

WE have seen that we are to put in the plural the verb which has for its object two subjects singular : but to this rule we must make the following

EXCEPTIONS. 1°. Though a verb may relate to two subjects singular, yet we put that verb in the singular, when the two subjects are joined together by the conjunction *ou*, and it is the first that determines the agreement, when they are united by *comme*, *aussi bien que*, *autant que*, &c. (See what we have said about *l'un et l'autre*).

#### EXAMPLES.

*La séduction, ou la terreur, l'a entraîné dans le parti des rebelles.*

*Le roi, aussi bien que son ministère, veut le bien public.*

*Son honnêteté, autant que son esprit, le fait rechercher.*

*L'envie, comme l'ambition, est une passion aveugle.*

*Either seduction or terror, has drawn him into the party of the rebels.*

*The king, as well as his ministry, wishes for the public good.*

*His honesty, as much as his wit, makes him courted.*

*Envy, like ambition, is a blind passion.*

This is conformable to the English construction, and therefore easily understood.

2°. The verb is likewise put in the singular, notwithstanding the plurals that precede it, either when there is an expression which collects all the substantives into one, such as, *tout, ce, rien, &c.* or the conjunction adversative *mais* is placed before the last substantive.

## EXAMPLES.

|   |  |
|---|--|
| <i>Biens, dignités, honneurs,</i><br>tout disparoît à la mort,  | Riches, dignities, honours,<br>every thing <i>vanishes</i> before<br>death.                                  |
| <i>Jeux, conversations, specta-<br/>cles, rien ne la distrait,</i>  | Games, conversations, specta-<br>cles, nothing <i>diverts</i> her.   |
| <i>Perfidies, noirceurs, incendies,<br/>massacres, ce n'est là qu'une<br/>foible image, &amp;c.</i>             | Perfidies, enormities, conflag-<br>rations, massacres, that <i>is</i><br>but a feeble representation,<br>&c. |
| <i>Non seulement toutes ses ri-<br/>chesses et tous ses honneurs,<br/>mais toute sa vertu s'éva-<br/>nouit.</i> | Not only all his riches and all<br>his honours, but all his vir-<br>tue <i>vanishes</i> .                    |

This also we find to agree with the genius of the English language, and, therefore, to be attended with no kind of difficulty.

## EXERCISE.

Either fear or impotency prevented them from moving. *impotency* impuissance

The fear of death, or rather the love of life began to revive in his bosom. *began to revive* se ré-veiller

Alcibiades, as well as Plato, was among the disciples of Socrates. *among* au nombre de

Lycurgus, like Solon, was a wise legislator.

Euripides, as much as Sophocles, contributed to the glory of the Athenians.

Riches, dignities, honours, glory, pleasure, every thing loses its charms from the moment we possess it, because none of those things can fill the heart of man.

*we* on  
*none* rien  
*those things* tout cela

|   |                           |                      |
|---|---------------------------|----------------------|
| The gentle zephyrs which pre-   | <i>preserved</i>          | <i>entretenir</i>    |
| served, in that place, notwithstanding the scorching heat of the sun, a | <i>scorching heat</i>     | <i>ardeur</i>        |
| delightful coolness ; springs gliding,                                  |                           |                      |
| with a sweet murmur, through meadows strewed with amaranths and         | <i>strewed with</i>       | <i>semer de</i>      |
| violets ; a thousand springing flowers                                  | <i>springing</i>          | <i>naissant</i>      |
| which enamelled evergreen carpets ;                                     | <i>carpets</i>            | <i>tapis</i>         |
| a wood of those tufted trees that bear                                  | <i>tufted</i>             | <i>touffu</i>        |
| golden apples, and the blossom of                                       | <i>golden</i> (of gold)   |                      |
| which, renewed every season, yields                                     | <i>renewed</i> (which re- |                      |
| the sweetest of all perfumes ; the                                      | <i>news</i> )             | <i>se renouveler</i> |
| warbling of birds, the continual pro-                                   | <i>every season</i> (in)  |                      |
| spect of a fruitful country ; in a word,                                | <i>yields</i>             | <i>répandre</i>      |
| nothing of what till then had made                                      | <i>prospect</i>           | <i>spectacle</i>     |
| him happy, could allay the senti-                                       | <i>allay</i>              | <i>arracher à</i>    |
| ment of his grief.  | <i>his</i> *              | <i>the article</i>   |

We have said (page 53), that grammarians had distinguished, among the substantives common, those which they have called *collective*, on account of some particular laws which some of these substantives follow in the language, and in imitation of them, we have formed the two classes, viz. the *collectives general*, and the *collectives partitive*.

The *collectives general* have nothing to distinguish them from substantives common, with regard to the laws of agreement ; but the *collectives partitive* apparently break through those laws, in some instances. Therefore, we shall give the following

**RULE.** The verb, which relates to a *collective partitive*, is put in the plural, when that partitive is followed by the preposition *de* and a plural : but it is put in the singular, either when the partitive is followed by a regimen singular, or when it expresses a determinate quantity, or, lastly, when it presents an idea independent on the plural which follows it.

#### EXAMPLES.

La plupart des hommes sont    The greatest part of men are

\* *Bien prompts dans leurs jugemens,*

very hasty in their judgments.

Bien des philosophes se sont trompés,

Many philosophers have been mistaken.

But we ought to say :

Une infinité de peuple est accourue, (regimen singular),

An immense number of people is come up, (flocked together).

La moitié des soldats a péri, (determinate quantity),

One half of the soldiers has perished.

Le plus grand nombre des troupes a péri, (idea independent on the plural),

The greatest number of the troops has perished.

Thus, then, we see that the substantives partitive, *la plupart, une infinité, une foule, un nombre, la plus grande partie, une sorte, &c.* and the words signifying quantity, such as *peu, beaucoup, assez, moins, plus, trop, tant, combien*, and *que* used for *combien*, followed by a noun joined to them by the preposition *de*, have not the least influence over the verb, and that, consequently, it is not with them that the verb agrees, but with the noun which follows them.

OBSERVATION. The words *infinité* and *la plupart*, used by themselves, require the verb in the plural, as : *une infinité pensent, la plupart sont d'avis.* Some would extend this custom to *peu* and *beaucoup* ; but it is wrong : these partitives cannot, with any degree of propriety, be used by themselves, unless the words by which they would be followed, were it not for the ellipsis, have been expressed before.

#### EXERCISE.

*Many persons* experience that human life is, every where, a state in which much is to be endured, and little to be enjoyed.

*much is* (one has a great deal of pains, and little of real enjoyments).

Many poets think that poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason.

*by* on

*Few persons* are reflecting that

time



time, like money, may be lost by unseasonable avarice.

*So many years* of familiarity were chains of iron which linked me to those men, who beset me every hour.

*How many wise* men have thought that, to seclude one's self from the world, was to pull out the teeth of devouring animals, and to take away from the wicked the use of his poniard, from calumny its poisons, and from envy its serpents !

*A company of young Phœnicians* of an uncommon beauty, clad in fine linen whiter than snow, danced a long while the dances of their own country, then those of Egypt, and lastly, those of Greece.

*A troop of nymphs*, crowned with flowers, whose lovely tresses flowed over their shoulders and waved with the wind, swam in shoals behind it.

At the time of the invasion of Spain, by the Moors, an *innumerable multitude of people* retired into the Asturias, and there proclaimed Pelagius king.

*A third part of the enemy* remained on the field of battle ; the rest surrendered at discretion.

*The innumerable crowd of carriages* which are to be seen in London during winter, astonishes foreigners.

The issue of the business which I have mentioned cannot but interest you.

*unseasonable* hors de propos

*familiarity* habitude  
*linked* lier  
*beset* obséder

*to seclude one's self* se retirer

*pull out* arracher à  
*to take away from* ôter à

*company* troupe  
*clad in* et vêtu de

*own* \*

*tresses* cheveu  
*flowed* pendre  
*waved* flotter  
*with* au gré de  
*swam* nager  
*shoals* foule  
*it (her car)* -

*Moors* Maure  
*retired* se retirer  
*Asturias* Asturies  
*Pelagius* Pélage

*a third part* un tiers  
*enemy* pl.  
*surrendered* se rendre

*crowd* quantité  
*which are* (active voice on)

*issue* suite  
*business* plural

OBSERVATION. Some of the modern grammarians will not admit of the two last exceptions to this rule, because in both these instances they will have us rather attend to logical, than to grammatical agreement. “ Suppose,” say they, “ a person coming to tell us, that *une vingtaine de soldats s’est noyée en passant une rivière*, the grammatical agreement is certainly perfect; but is the logical agreement equally so? they, no doubt, mean to inform us, that *twenty soldiers have* been drowned, but is it to *une vingtaine* that our mind recurs? or is it not rather to *des soldats*, to the number of *vingt*? It must be confessed, that the principal idea is *soldats*, and *several soldats*: it is therefore the plural: then, if they should ask, what is the precise number of *soldats*, the answer is, *vingt soldats*. Now, whether it be *vingt*, or *une vingtaine*, it is always to *several* that our mind recurs; it is this idea, therefore, that commands the verb to assume the form of the plural. The word *vingtaine*, and even *vingt*, are only accessory, and it is *les soldats* and *plusieurs soldats* that we hold as the principal object. The agreement here is not in the words, but in the ideas.” Therefore, they will have us say, *la moitié de ses forces lui restent encore; toute sorte de fruits ne sont pas également bons à manger; la plus grande partie des abricots sont sains cette année; mais il faut les choisir; car une partie de ce fruit est dangereux*. These arguments have great force; but usage seems to authorize the two exceptions.

As for general collectives, they never govern a plural, unless they themselves have the form of the plural; very different from the English general collectives, which, although in the singular number, yet, sometimes, require the verb to be in the plural: *the people rejoice in that which should give them sorrow: in the days of youth, the multitude eagerly pursue pleasure as their chief good*. We say *sometimes*, because regard must be had to the idea suggested in the mind by the general collective, as the same word may, at one time, require the singular, and at another, the

plural. *The committee were divided in their sentiments : the committee was very full, and its judgment became a law.* This distinction is never made in French.

#### PLACE OF THE SUBJECT WITH REGARD TO THE VERB.

We have seen that the subject of a verb is either a noun or a pronoun, and that this subject ought always to be expressed in French. It now only remains to know its place relatively to the verb.

**RULE.** The subject, whether noun or pronoun, is generally placed before the verb.

#### EXAMPLES.

*L'ambition effrénée de quelques hommes a, dans tous les temps, été la vraie cause des révolutions des états;*

*Quand nous nageons dans l'abondance, il est bien rare que nous nous occupions des maux d'autrui,*

The inordinate ambition of a few men has, in all ages, been the true cause of the revolutions of empires.

When we swim in abundance, we seldom think of the miseries of others.

#### EXERCISE.

*Youth* is full of presumption ; it hopes every thing from its own self : although frail, it thinks itself all-sufficient, and that it has nothing to fear.

*full of presumption* pré-somptueux  
*hopes* se promettre  
*itself all-sufficient* pouvoir tout  
*that it has* inf-1

*Commerce* is like certain springs ; if you attempt to divert their course, you dry them up.

*springs* source  
*attempt* vouloir  
*to* \*  
*dry up* faire tarir  
*it is enough* suffire  
*falsehood* mensonge  
*in* en

It is enough that falsehood is falsehood, to be unworthy of a man who speaks in the presence of God, and who owes every thing to truth.

The *ambition* and *avarice* of man are the sources of his unhappiness.

They punished, in Crète, three vices which have remained unpunished in all other nations : ingratitude, dissimulation and avarice.

*punished* ind-2  
*have remained* être  
*in* chez

|  |                                      |                   |
|--|--------------------------------------|-------------------|
| Like a lion of Numidia, stung by                   | <i>like</i>                          | semblable à       |
| cruel hunger, and rushing upon a flock             | <i>stung by, &amp;c. (that cruel</i> | dé-               |
| of feeble sheep; <i>he</i> tears, <i>he</i> slays, | <i>hunger stings)</i>                | vorer             |
| <i>he</i> swims in blood.                          | <i>rushing (which rushes</i>         | upon) entrer dans |
|  | <i>tears</i>                         | déchirer          |
|  | <i>slays</i>                         | égorger           |

EXCEPTIONS. 1°. In interrogative sentences, the pronoun subject is always placed after the verb, and the noun subject is placed after the verb, only when it is by itself; but it keeps its place before the verb, when a corresponding pronoun is to serve to mark the interrogation.

#### EXAMPLES.

Que dit-on? irai-je à la campagne? viendrez-vous? que pense ce profond physicien? But we ought to say: les hommes se rendent-ils toujours à la force de la raison?

This construction being so different from the English, especially in the last example, *Do men always yield to the force of reason?* great attention ought to be paid to it by the learner.

OBSERVATION. In interrogative sentences, when the verb which precedes *il, elle, on*, ends with a vowel, we put the letter *t* between that verb and the pronoun, as: *arrive-t-il? viendra-t-elle? aime-t-on les vauriens?* When *je* is after the verb, ending with *e* mute, we change that *e* mute into *é* acute, as: *aimé-je? puissé-je?* But, as usage does not always admit *je* after the verb, we must take another turn, and say, in interrogating: *est-ce que je cours? est-ce que je dors?*

#### EXERCISE.

*Have you* forgotten all that Providence has done for you? how *have you* escaped the shafts of your enemies? how *have you* been preserved from the dangers which surrounded you on all sides? *could you be* so blind as not to acknowledge and adore the

|                     |            |
|---------------------|------------|
| <i>escaped</i>      | échapper à |
| <i>shafts</i>       | trait      |
| <i>preserved</i>    | garantir   |
| <i>on all sides</i> | de toutes  |
|                     | parts      |
| <i>so as</i>        | assez pour |

all-powerful hand that has miracu- *saved* *conserve*  
lously saved you ?

What *will posterity* say of you,  
if, instead of devoting to the happi- *devoting* *consacrer*  
ness of mankind, the great talents  
which you have received from nature, *déceivre* *égarer*  
you make use of them only to deceive  
and corrupt them ?

Do not the *misfortunes* which we *experience* *éprouver*  
experience often *turn to* prosperities? *tourner en*

Why are the *works of nature* so  
perfect? Because each work is a *because (it is)*

whole, and that she labours upon an  
eternal plan, from which it never de-  
viates. Why, on the contrary, are  
the *productions* of man so imperfect?

It is because the human mind being *being unable* *ne pou-*  
unable to create any thing, and inca- *voir*  
pable of embracing the universe at a *incapable* (being not  
single glance, can produce, only after *at* *de*  
having been fecundated by experi- *glance* *vue*  
ence and meditation. *can* \*  
*fecundated* *fécondé*

2°. In the incidental sentence which expresses that  
we are quoting somebody's words, as: *je meurs inno-*  
*cent, a dit Louis XVI.* I die innocent, said Louis XVI.  
*Je le veux bien, dit-il,* I am very willing, said he.

3°. With an impersonal verb, and these words,  
*tel, ainsi. Il est arrivé un grand malheur,* (there has  
happened) a great misfortune has happened. *Tel*  
*étoit l'acharnement du soldat; que, &c.* such was the  
eager fury of the soldier, that, &c. *Ainsi finit cette*  
*sanglante tragédie,* thus ended that bloody tragedy.

4°. When the subject is used to express a wish, or  
for *quand même* and a conditional, as: *puissent tous*  
*les peuples se convaincre de cette vérité!* may all na-  
tions be convinced of this truth! *dussé-je y périr, j'irai,*  
were I to perish there, I will go.

## EXERCISE.

True glory, *said he*, is not out of *is* *se trouver*  
 humanity: whoever prefers his own  
 glory to the feelings of humanity, is *feelings* *sentiment*  
 a monster of pride, and not a man.

There have happened, for these *there have happened*  
 ten years, *so many events*, out of all *il se passer*  
 probability, that posterity will find it *for* *depuis*  
*these*  
*probability* *vraisem-*  
*blance*  
*will find very difficult*  
*avoir bien de la peine*  
*to credit* *ajouter foi*

*Such was the incorruptible Phocion,* *the* *ce*  
 who answered to the deputies of *loved* *chérir*  
 Alexander, who were telling him *honest man* *homme de*  
 that this powerful monarch loved him *bien*  
 as the only honest man; well, then, *well* *hō !*  
 let him allow me to be and appear so. *then (done to be placed*  
*after allow)*  
*to be so* *être tel*  
*and to appear so* *paraître*  
*le*

*Thus ended, by the humiliation of* *ended (was terminat-*  
*ed)*  
 Athens, *that dreadful war* of twenty-  
 seven years, to which ambition gave *to*  
 rise, which hatred made atrocious, *gave rise* *faire naître*  
 and which was as fatal to the Greeks, *made* *rendre*  
 as their ancient confederation had  
 proved advantageous to them. *had proved* *être*

Grant the gods that you may never *grant* *faire*  
 experience such misfortunes ! *experience éprouver de*  
*subj-*

May you, O wise old man ! in a  
 repose interrupted by sweet occupa-  
 tions, enjoy the past, lay hold of the *lay hold of* *saisir*  
 present, and charm your latter days *with* *de*  
 with the hope of eternal felicity !

What is not the power of the gods ! *power* *puissance*  
*were you* at the bottom of the abyss, *were you*  
 the power of Jupiter could draw you *could* *pouvoir*  
 from it ; *were you* in Olympus, seeing



the stars under your feet, Jupiter stars                      astres  
could plunge you to the bottom of the  
abyss, or precipitate you into the  
flames of black Tartarus.

5°. When the subject is followed by several words which are dependent upon it. This exception is strictly to be attended to, when the words which depend on the subject form an incidental proposition, which, by its length, might make us lose sight of the relation of the verb to the subject, as : *là, au milieu des prairies émaillées de fleurs, serpentent mille divers ruisseaux, qui distribuent par-tout une eau pure et limpide,* there, through meadows enamelled with flowers, glide a thousand various rivulets, distributing everywhere a pure limpid water. Clearness here requires that the subject should be so displaced.

Sometimes, however, this displacing of the subject is only the effect of taste. This happens, when we wish to avoid an unharmonious fall, as : *sacrifice où coula le sang de mille victimes* ; or, when in the middle of a speech, an orator wishes to rouse the attention of his hearers by a bold and unexpected turn, as : *déjà pour l'honneur de la France, étoit entré dans l'administration des affaires, un homme plus grand par son esprit et par ses vertus que par ses dignités,* already, for the honour of France, had come into administration, a man greater by his understanding and virtues, than by his dignities.

#### GOVERNMENT OF VERBS.

We have already observed, that the regimen of a verb, when it is a noun, is generally placed after the verb : but to this rule we have one exception, beside those which we shall mention in the next chapter.

EXCEPTION. In an interrogative sentence, the regimen is placed before the verb, when it is joined to an absolute pronoun, as : *quel objet voyez-vous ?* what object do you see ? *à quelle science vous appliquez-vous ?* to what science do you apply yourself ? *de quelle affaire vous occupez-vous ?* about what business are you employed ?

**OBSERVATION.** In French, a verb can never have two meanings direct; therefore, when a verb has two regimens, one of them must necessarily be preceded by the words *à* or *de*. *Donnez ce livre à votre frère*, give that book to your brother. *On a accusé Cicéron d'imprudence et de foiblesse*, they have accused Cicero of imprudence and weakness. Thus, this line of Racine is incorrect:

*Ne vous informez pas ce que je deviendrai.*

It ought to be *de ce que*.

According to the natural chain of ideas, it should seem, that the object ought to be placed before the end: nevertheless, as the clearness of the sentence does not allow it in all cases, we are to observe this

**RULE.** When a verb has two regimens, the shorter is generally placed first; but, if they be of equal length, the regimen direct ought to be placed before the indirect.

#### EXAMPLES.

*Les hypocrites s'étudient à parer le vice des dehors de la vertu,* Hypocrites make it their study to adorn vice with the outside of virtue.

*Les hypocrites s'étudient à parer des dehors de la vertu les vices les plus honteux et les plus décriés;* Hypocrites make it their study to adorn, with the outside of virtue, the most shameful and most odious vices.

*L'ambition sacrifie le présent à l'avenir; mais la volupté sacrifie l'avenir au présent,* Ambition sacrifices the present to the future, but voluptuousness sacrifices the future to the present.

#### EXERCISE.

Famous examples teach us, that God *teach* apprendre  
has hurled down from their thrones; *hurled down* renverser  
*princes who have contemned his laws:*

*he reduced to the condition of beasts,*

*the haughty Nebuchadnezzar, who* *haughty* superbe  
*wanted to usurp divine honours.* *wanted* vouloir

Miserable the man who feeds his *feeds* repaître  
*mind with chimeras!*

Our interest should prompt us to *should* devoir indol  
*prompt* porter

prefer *virtue to vice, wisdom to voluptuousness, and modesty to vanity.*

We have already seen (page 231) that a noun may be under the government of two adjectives, provided those adjectives do not require different regimens. This rule, which is of great importance in the French language, extends to verbs and prepositions. That foreigners, who are accustomed to a different construction, should fail in it, is not to be wondered at, since some French authors of great estimation have fallen into that error.

**RULE.** A noun may be governed at once by two verbs, provided those verbs do not require different regimens.

#### EXAMPLES.

|  |                              |
|--|------------------------------|
| <i>On doit aimer &amp; respecter les</i> | We ought to love and respect |
| <i>rois,</i>                             | kings.                       |
| <i>Ce général attaquâ &amp; prit la</i>  | That general attacked and    |
| <i>ville,</i>                            | took the city.               |

But we must not say: *cet officier attaquâ & se rendit maître de la ville*, that officer attacked and made himself master of the city. We ought to give a different turn to the sentence, by placing the noun after the first verb, and *en* before the second, as: *cet officier attaquâ la ville & s'en rendit maître*, that officer attacked the city and made himself master of it.

This, in fact, is strictly conformable to the genius of the English language. For, although writers of great repute will make one noun be governed by two verbs of different regimens, yet their practice, in this instance, is contrary to taste and elegance. To say: *he laughs at, and cares not for, the criticisms of the ignorant*, is a turn very common, but very inelegant.

#### EXERCISE.

Luxury is like a torrent, which carries away and overturns every thing it meets.

Nothing can resist the action of time: in the long run, it undermines, alters or destroys every thing.

|                        |                    |
|------------------------|--------------------|
| <i>carries away</i>    | <i>entraîner</i>   |
| <i>overturns</i>       | <i>renverser</i>   |
| <i>everything</i>      | <i>tout ce que</i> |
| <i>can</i>             | <i>can</i> *       |
| <i>in the long run</i> | <i>à la</i>        |
|                        | <i>longue</i>      |
| <i>undermines</i>      | <i>miner</i>       |

At Sparta, public education had two objects: the first, to *harden* the bodies by fatigue; the second, to *excite* and *nourish* in the minds the love of the country, and the enthusiasm of great things.

About the place of the personal pronoun, when regimen, see what has been said (page 249).

## OF THE USE, PROPER, OR ACCIDENTAL, OF MOODS AND TENSES.

### *Indicative.*

The *present* is used to express an actual state, as: *je suis ici*, I am here: an invariable state, as: *Dieu est de toute éternité*, God is of all eternity: a future near at hand, as: *il est demain fête*, to-morrow is a holiday: or even a preterit, when we mean to make a sort of a representative picture of what would have been a mere narration. Thus, we find in Racine: *j'ai vu votre malheureux fils traîné par ses chevaux*, I have seen your unhappy son drawn by his horses; but, suddenly, passing from the preterit to the present, he adds: *il veut les rappeler, & sa voix les effraie*, he wishes to recall them, and his voice frightens them.

### EXERCISE.

*He is* in his chamber, where he is *relaxing* his mind from the fatigue of business, by some instructive and agreeable reading.

Truth, eternal by its nature, *is* immutable as God himself.

I never *let* a day *pass* without *devoting* an hour or two in reading the ancients.

Is it this week that the new piece *comes out*?

*is relaxing* délasser

*reading* lecture

*by* de  
*immutable* immuable

*let* \*  
*devoting* consacrer  
*in* à

*comes out* on donne

The armies were in sight : nothing was heard on all sides but dreadful cries : the engagement began. Immediately a cloud of arrows darkens the air and covers the combatants ; nothing is heard but the doleful cries of the dying, or the clattering of the arms of those who fell in the conflict ; the earth groans beneath a heap of dead bodies, and rivers of blood stream every where ; there is nothing in this confused throng of men enraged against one another, but slaughter, despair, revenge and brutal fury.

The *imperfect* is used, 1°. To denote an action often repeated at a time which is past, as : *quand j'étois à Paris, j'allois souvent aux Champs Elisées*, when I was at Paris, I often went to the Elysian Fields. 2°. For a past which has no relation to the present, especially in narrations, as : *Rome étoit d'abord gouvernée par des rois*, Rome was at first governed by kings.

When I was at Paris, I went every morning to take a walk in the *Champs Elisées*, or the *Bois de Boulogne* ; afterwards I came home, where I was busy till dinner, either in reading or writing ; and, in the evening, I generally went to divert myself at the French Theatre or the Opera.

|                                     |                        |       |
|-------------------------------------|------------------------|-------|
| <i>sight</i>                        | <i>présence</i>        | ind-2 |
| <i>nothing was, &amp;c.</i>         | <i>on ne que</i>       | ind-2 |
| <i>the engagement began</i>         | <i>on en venir aux</i> |       |
|                                     | <i>mains</i>           | ind-3 |
| <i>cloud</i>                        | <i>nuée</i>            |       |
| <i>arrows</i>                       | <i>trait</i>           |       |
| <i>darkens</i>                      | <i>obscurcir</i>       |       |
| <i>nothing is, &amp;c.</i>          | <i>on ne plus que</i>  |       |
| <i>doleful</i>                      | <i>plaintif</i>        |       |
| <i>clattering</i>                   | <i>bruit</i>           |       |
| <i>conflict</i>                     | <i>mêlée</i>           |       |
| <i>groans</i>                       | <i>gémir</i>           |       |
| <i>beneath</i>                      | <i>sous</i>            |       |
| <i>heap</i>                         | <i>monceau</i>         |       |
| <i>rivers</i>                       | <i>ruisseau</i>        |       |
| <i>stream</i>                       | <i>couler</i>          |       |
| <i>there is nothing in, &amp;c.</i> | <i>ce être dans</i>    |       |
| <i>throng</i>                       | <i>amas</i>            |       |
| <i>enraged</i>                      | <i>acharné</i>         |       |
| <i>slaughter</i>                    | <i>massacre</i>        |       |

|                              |                          |
|------------------------------|--------------------------|
| <i>take a walk</i>           | <i>se promener</i>       |
| <i>in</i>                    | <i>à</i>                 |
| <i>came home</i>             | <i>rentrer chez soi</i>  |
| <i>was busy</i>              | <i>s'occuper</i>         |
| <i>reading</i> (by the verb) |                          |
| <i>divert himself</i>        | <i>se délasser</i>       |
| <i>French Theatre</i>        | <i>Comédie Française</i> |

When *I was* in the flower of age, like the light butterfly, I fluttered from object to object, without being able to fix myself to any thing : eager after pleasure, I *seized* every thing that presented its image ; alas ! how far *was* I then to foresee that I should one day deplore with so much bitterness the loss of those fine days !

|                                |               |
|--------------------------------|---------------|
| <i>butterfly</i>               | papillon      |
| <i>fluttered</i>               | voler         |
| <i>being able</i>              | pouvoir       |
| <i>eager after</i>             | avide de      |
| <i>its image</i>               | en art. image |
| <i>how</i>                     | que           |
| <i>with so much bitterness</i> |               |
| (so bitterly)                  |               |

Shortly after Abraham, the knowledge of the true God, *appeared* yet in Palestine and Egypt. Melchisedec, king of Salem, *was* the pontif of the most high 2 God ! Abimelech, king of Gerar, and his successor of the same name, *feared* God, *swore* in his name, and *admired* his power. But in Moses' time, they *adored* even the beasts and reptiles. All *was* God, but God himself.

|              |         |
|--------------|---------|
| <i>swore</i> | jurer   |
| <i>they</i>  | on      |
| <i>even</i>  | jusqu'à |
| <i>but</i>   | excepté |

In French, the *preterit definite* and the *preterit indefinite* are not used indifferently one for the other. We make use of the preterit definite, when speaking of a time which is entirely past, and of which nothing is left, as : *je fis un voyage à Bath le mois dernier*, I took a journey to Bath last month ; *j'écrivis hier à Rome*, I wrote yesterday to Rome. That nothing of that time may remain, there must be the interval of, at least, one day. This is most in use in historical style.

The preterit indefinite is used either for a past indeterminate, or for a past of which something still remains, as : *j'ai voyagé en Italie*, I have travelled in Italy ; *j'ai déjeuné ce matin à Londres & dîné à Richmond*, I (have) breakfasted this morning in London, and dined at Richmond.

The



The latter part of this rule is not observed in English.

Some writers, and persons that speak well, make use, in many instances, of either the preterit definite or the preterit indefinite, to express a time entirely past. They say : *j'ai écrit*, or *j'écrivis hier* ; *j'ai été*, or *je fus malade la semaine dernière*. But, however general this practice may be, it is better to give to these preterits their true destination.

The preterit definite is sometimes used instead of a future near at hand, as : *avez-vous bientôt fini ?* have you soon done ? *oui, j'ai fini dans le moment*, yes, I have done in a moment.

#### EXERCISE.

Amenophis conceived the design of making his son a conqueror. He set about it after the manner of the Egyptians, that is, with great ideas. All the children, who were born on the same day as Sesostris, were brought to court by order of the king: he had them educated as his own children, and with the same care as Sesostris. When he was grown up, he got him to make his apprenticeship in a war against the Arabs : this young prince learned there to bear hunger and thirst, and subdued that nation till then invincible. He afterwards attacked Lybia and conquered it. After these successes, he formed the project to subdue the whole world. In consequence of this, he entered Ethiopia, which he made tributary. He continued his victories in Asia. Jerusalem was the first to feel the

|                       |                      |
|-----------------------|----------------------|
| <i>making</i>         | <i>faire de</i>      |
| <i>set about it</i>   | <i>s'y prendre</i>   |
| <i>after</i>          | <i>à</i>             |
| <i>ideas</i>          | <i>pensée</i>        |
| <i>on</i>             |                      |
| <i>brought</i>        | <i>amener</i>        |
| <i>had educated</i>   | <i>faire élever</i>  |
| <i>grown up</i>       | <i>grand</i>         |
| <i>got to make</i>    | <i>faire faire</i>   |
| <i>apprenticeship</i> | <i>apprentissage</i> |
| <i>in</i>             | <i>par</i>           |
| <i>of this</i>        |                      |
| <i>entered</i>        | <i>entrer dans</i>   |
| <i>made</i>           | <i>rendre</i>        |

force of his arms; the rash Rehoboam *could* not resist him, and Sesostriſ *carried* away the riches of Solomon. He *penetrated* into the Indies, farther than Hercules and Bacchus, and farther than Alexander has done since. The Scythians *obeyed* him as far as the Tanais; Armenia and Cappadocia *were* subject to him. In a word, he *extended* his empire from the Ganges to the Danube.

*since* depuis  
*as far as* jusqu'à

*Cappadocia* Cappadoce

I *have travelled* this year in Italy, where I *have had* an opportunity of seeing several master-pieces of antiquity, and where I *have made* a valuable collection of scarce medals. I *have* there *admired* the perfection to which they *have brought* architecture, painting and music; but what *has pleased* me most there, is the beauty of the climate of Naples.

*an \* opportunity* occasion  
*master-pieces* chef-d'œuvre  
*scarce* rare

*has pleased me most*  
faire le plus de plaisir

The two preterits anterior are made use of in the same manner as the two preceding preterits, but they are always accompanied by a conjunction or an adverb of time, as: *je suis sorti dès que j'ai eu dîné*, I went out as soon as I had dined; *j'eus fini hier à midi*, I had done yesterday at noon.

The *pluperfect* denotes that a thing was done before another, which was itself done at a time which is past, as: *j'avois soupé, quand il entra*, I had supped, when he came in.

#### EXERCISE.

As soon as Cæsar *had crossed* the Rubicon, he *had* no longer to deliberate; he was obliged to conquer or to die.

*crossed* passer  
*longer* plus  
*was obliged* devoir  
*to* \*

As soon as the great Sesostriſ *had* his ambition 2 satisfied, 1 by the

conquest of so many empires, he returned into Egypt, where he devoted the whole of the day to administer an exact justice to his people, and, in the evening, he refreshed himself by holding conferences with the learned, or by conversing with honest people.

Those who *had contributed* most to his elevation on the throne of his ancestors, were those who laboured with the most eagerness to precipitate him from it.

I *had only received*, like most of the *grandees*, an education, in which I had imbibed nothing but sentiments of pride and insensibility ; that is, they had done every thing in their power, to stifle in me the happy and beneficent dispositions which I *had received* from nature.

*the whole of the day*  
jour entier  
*administer* rendre  
*refreshed* délasser  
*by holding conferences*  
a s'entretenir  
*people* gens

*eagerness* acharnement

*grandee* grand  
*imbibed* puiser

*they* on  
*in their power* (that  
was in their power)  
pouvoir  
*stifle* étouffer  
*beneficent* bienfaisant

Foreigners find the use of these different preterits attended with great difficulty, but this is owing to their not being sufficiently acquainted with the nature of the relation which they express.

The *imperfect* denotes a time which is past, though present with regard to another, as : *je supais quand il entra*, I was supping when he came in.

The *preterit definite* denotes a time in which an action was passing, but a time of which nothing is left, as : *je dinai hier à trois heures*, I dined yesterday at three o'clock.

The *preterit indefinite* denotes a time in which an action was passing, but a time which still continues, as : *j'ai dîné aujourd'hui à trois heures*, I have dined to-day at three o'clock.

The *preterit anterior definite* denotes a time in which a thing was done, but a time of which nothing

is left, as : *j'eus dîné hier à quatre heures*, I had dined yesterday at four o'clock.

The *preterit anterior indefinite* denotes a time in which a thing was done, but a time of which something is still left, as : *j'ai eu dîné aujourd'hui à quatre heures*, I (have) had dined to-day at four o'clock.

The *pluperfect* denotes a time anterior to another time, which is itself anterior to the present, as : *j'avois dîné, quand il entra*, I had dined when he came in.

We read in Marmontel :

|  |   |
|--|---|
| <i>Célicour, à l'âge de quinze ans, avoit été dans le monde ce qu'on appelle un petit prodige.</i> | Celicour, at the age of fifteen, had been in the world what is called a little prodigy. |
|--|---|

The author employs the form of the pluperfect, because he speaks of a period of time anterior to all those which he is going to mention, and which are themselves anterior to the time in which he is relating the story.

|  |  |
|--|--|
| <i>Il faisoit des vers les plus galans du monde ; il n'y avoit pas dans le voisinage une jolie femme qu'il n'eût célébrée : c'étoit dommage de laisser tant de talens enfouis dans une petite ville ; Paris devoit en être le théâtre.</i> | He composed the most agreeable love-verses imaginable : there was not a pretty woman in the neighbourhood that he had not celebrated : it was pity to let so many talents be buried in a little town ; Paris was the theatre that ought to exhibit them. |
|--|--|

Here the author makes use of the imperfect, because he speaks of a period of time which was present with regard to that which he has already mentioned : he expresses the actual state of Celicour at that period.

|   |  |
|---|--|
| <i>Et l'on fit si bien, que son père se résolut de l'y envoyer.</i> | And they contrived matters so, that his father determined to send him thither. |
|---|--|

Now, the author passes to the preterit definite, because he is no longer speaking of what Celicour was

used to do, but of what he did at a time past, and of which nothing is left.

*Ce père étoit un honnête homme, qui aimoit l'esprit sans en avoir, & qui admiroit, sans savoir pour-quoi, tout ce qui venoit de la capitale. Il avoit même des relations littéraires, & du nombre de ses correspondans étoit un connoisseur nommé Mr. de Fintac.*

This father *was* a good sort of a man, who *was* fond of wit, without having any, and *admired*, without knowing why, every thing that *came* from the metropolis. Nay, he even *had* some literary connexions, and among his correspondents *was* a connoisseur of the name of Fintac.

Here again, the author resumes the form of the imperfect, because he is now speaking of the habitual state of Celicour's father in his little town, and because the author in this passage, merely relates what that father was doing at a time past, which has no kind of relation to the present.

*Ce fut principalement à lui que Célicour fut recommandé.*

It *was* particularly to him that Celicour was recommended.

The form of the preterit definite is now resumed, because this is an action passed at a time of which nothing is left, &c. Would foreigners take the trouble thus to *decompound* the phrases, we make no doubt that they would soon get into the habit of using our preterits according to their true meaning.

#### EXERCISE.

God, who *had* created his angels in holiness, *would* have their happiness to depend upon them: they *might* insure their felicity by giving themselves willingly to their creator; but they *delighted* in themselves, and not in God: immediately those spirits of light *became* spirits of darkness.

*have their happiness to depend* (that their happiness) *dépendre subj-2)*  
*might* *pouvoir*

*delighted in* *se plaire en*  
*of light* *lumineux*  
*darkness* *ténébres*  
*there is* *voilà*

There is a letter which Philocles

*has written* to a friend of his, about *about* *sur*  
*his project* of making himself king  
*of Carpathus*. *I perused* that letter, *Carpathus* Carpathie  
*and it seemed* to me to be the hand of *to be* \* de  
*Philocles*. They had perfectly imi- *they* on  
*tated his writing*. This letter *threw*  
*me into a strange surprise*: I *was*  
*reading it* again and again, and *could*  
*not persuade myself* that it *was* writ- *again and again* sana  
*ten by Philocles*, as I recalled to my *written by* cesse  
*mind the affecting marks* which he *as I recalled*(recalling) de  
*had given me* of his disinterestedness  
*and integrity*.

Those who *had professed* the great- *had professed* bonne foi  
*est zeal* for the state and my person *had professed* montrer  
*did not think* themselves obliged to, *think not themselves*  
*undecieve me*, after so terrible an *obliged to* se croire  
*example*. I myself *was afraid* lest *dispensé de*  
*truth should break through the cloud*, *was afraid* lest crain-  
*and reach me* in spite of all my flat- *dre que*  
*terers*. I *felt* within myself that it *break through* percer  
*would have raised in me a bitter re-* *subj-2*  
*morse*. My effeminacy, and the do- *reach* parvenir jusqu'à  
*minion which a treacherous minister* *in spite of* malgré  
*had gained over me*, *threw* me into *raised in* causer à  
*a kind of despair of ever recovering* *effeminacy* mollesse  
*my liberty*. *dominion* ascendant  
*treacherous* perfide  
*gained* prendre  
*threw* plonger  
*recovering* rentrer en

Grammarians have also distinguished two preterits, which they have called *supercompound*: those are: *j'eus eu diné, j'avois eu diné*. But these tenses are very seldom used, since it sometimes happens that the first presents the same meaning as the preterit anterior definite, and the second the same as the pluperfect.

The difference between the two future tenses is, that the period of time expressed by the future absolute, may or may not be determined, as: *j'irai*, or *j'irai demain à la campagne*, while, in the future anterior,



the time is necessarily determined, as: *j'aurai fini, quand vous arriverez.*

## EXERCISE.

I shall shortly go into the country, where I intend simpling, in order to make myself perfect in the knowledge of botany.

*I shall shortly go* ne pas tarder à aller  
*simpling* herboriser  
*make myself perfect*  
se perfectionner  
*botany* botanique

Remember that youth is but a flower which will be dried up almost as soon as open. Thou wilt see thyself gradually changed. The lively graces, the sweet pleasures, strength, health and joy, will vanish like a fine dream; nothing but the sad remembrance of them will be left thee.

*open* éclore  
*gradually* insensiblement  
*lively* riant

*nothing will be left*  
il en restera  
*take* faire

I shall, next year, take a journey into Greece, and I am preparing myself to it by reading that of the young Anacharsis.

*reading* lecture de

When I have done reading the divine writings of Homer and Virgil, and my mind has imbibed their beauties, I shall read Statius, Lucan, Milton, Ariosto, Tasso, Camoens and Voltaire.

*have done* achever de

*imbibed* se pénétrer de

## CONDITIONAL.

There are two different ways of expressing the conditional past, and this difference ought to be properly attended to. The first denotes in a more precise manner the period of time in which an action would have been undertaken, and the second that in which it would have been completed. *J'aurois fait*, means, *I would have set myself about doing*, and *j'eusse fait*, means, the thing would be done.

We make use of the conditional :

1<sup>o</sup>. To express a wish, as: *je serois*, or, *j'aurois*

été content de réussir dans cette affaire, I should like, or, I should have liked to have succeeded in that business.

2°. With *si*, if, whether, which expresses a doubt, as : *demandez-lui s'il seroit venu avec nous, supposé qu'il n'eût pas eu affaire*, ask him whether he would have come with us, had he not been busy.

3°. Before, or after the imperfect, or pluperfect of the indicative, as : *nous nous épargnerions bien des peines, si nous savions modérer nos desirs*, we would save ourselves a deal of trouble, did we know how to moderate our desires. *Vous auriez été plus heureux, si vous aviez suivi mes conseils*, you would have been more happy, if you had followed my advice.

4°. With *quand*, used instead of *si*, or *quoique* ; but then, the verbs must be in the same conditional, as : *quand l'avare posséderoit tout l'or du monde, il ne seroit pas encore content*, were the miser to possess all the gold in the world, still he would not be satisfied.

5°. Lastly, for various tenses of the indicative, as : *croiriez-vous votre fils ingrat ?* could you think your son ungrateful ? which means : *croyez-vous, &c.* *l'auriez-vous soupçonné d'un tel vice ?* could you have suspected him of such a vice ? which means : *l'avez-vous, &c.* *pourquoi violeroit-il un des devoirs les plus saints ?* why should he violate one of the most sacred duties ? which means : *pourquoi violera-t-il, &c.*

#### EXERCISE.

|                                    |             |          |
|------------------------------------|-------------|----------|
| A dupe to my imagination, I should | <i>à</i>    | *        |
| have been lost, but for you, in my | <i>to</i>   | de       |
| search after truth.                | <i>lost</i> | s'égarer |

|                                      |                |         |
|--------------------------------------|----------------|---------|
| But for your counsels, I should have | <i>but for</i> | sans    |
| failed in this undertaking.          | <i>failed</i>  | échouer |

|                                     |                    |            |
|-------------------------------------|--------------------|------------|
| I should be glad to see you united, | <i>comfortable</i> | tranquille |
| happy and comfortable.              | <i>enquire</i>     | s'informer |

|  |                        |        |
|--|------------------------|--------|
| Enquire whether he would have          | <i>whether</i>         | si     |
| consented to those conditions, in case | <i>thought himself</i> | se     |
| he should have thought himself able    |                        | croire |

to fulfil them.

What *were not* the felicity of man, if he always sought his happiness in himself.

If we gave to infancy none but just and clear notions, *there would be* a much less considerable number of false wits in the world.

Had Alexander *conquered* the whole world, ambition *would not have been* satisfied: he *would still have found* himself confined in it.

(when Alexander would have conquered)

*confined trop à l'étroit*

*Could you believe* him vain enough to aspire to that high degree of honour?

*Could you ever have thought* him capable of deserting the good cause, to go and side with the rebels?

*deserting* abandonner  
*to go and side* se ranger sous les drapeaux de  
*renounce* renoncer à  
*fastens* s'attacher  
*on you* à vos pas

*Would you renounce* being useful to the present generation, because envy fastens on you?

#### OBSERVATION ON THE USE OF THE CONDITIONAL AND FUTURE.

Foreigners are very apt to use the future or the conditional after *si*, when meaning *supposé que*. They say: *j'irai demain à la campagne, s'il fera beau*, I shall go to-morrow into the country, if it be fine weather; *vous auriez vu le roi, si vous seriez venu*, you would have seen the king if you had come. The impropriety of this construction will be obviated by the following

RULE. When a verb is preceded by *si*, meaning *supposé que*, we use the present, instead of the future absolute; the preterit indefinite, instead of the future anterior; the imperfect instead of the conditional present, and the pluperfect instead of the conditional past.

## EXAMPLES.

|   |  |
|---|--|
| <i>J'irai demain à la campagne</i>      | I shall go to-morrow into the          |
| <i>s'il fait beau,</i>                  | country, if it be fine weather.        |
| <i>Il aura eu l'avantage, s'il a</i>    | He will have had the advantage,        |
| <i>suivi nos conseils,</i>              | if he have followed your advice.       |
| <i>Je serois content, si je vous</i>    | I should be pleased, if I saw          |
| <i>voyois appliqué,</i>                 | you applying to study.                 |
| <i>J'aurois été content, si je vous</i> | I should have been pleased, if         |
| <i>avois vu appliqué,</i>               | I had seen you intent on your studies. |

OBSERVATION. This rule obtains not, either when *si* implies doubt, uncertainty, as : *je ne sais s'il viendra*, or with the second conditional past, as : *vous m'eussiez trouvé si vous fussiez venu ce matin*.

## EXERCISE.

A young man who is just entering the career of letters, *will conciliate the benevolence of the public, if he consider his first successes only as an encouragement to do better.*

*is just entering débutter*  
*career carrière*  
*will conciliate s'attirer*  
*consider regarder*

That absurd criticism *will have amused only fools or evil-minded people, if one have observed the spirit that pervades the whole, and the manner in which it is written.*

*fools sot*  
*evil-minded people*  
*observed inéchant*  
*pervades the whole*  
*regner d'un bout à l'autre*

Life *would be attended with many more sweets and charms, if men, instead of tearing one another to pieces, did but form a society of brethren.*

*attended with avoir*  
*tearing one another to*  
*pieces s'entre-déchirer*

The Athenians *would have found in the young Alcibiades the only man capable of insuring their superiority in Greece, had not that vain thoughtless people forced him through an unjust, or at least, imprudent condem-*

*superiority prépondérance*  
*thoughtless léger*

nation to banish himself from his country.

I know not *whether* reason will soon triumph over prejudice and ignorance, but I am certain it will be so, sooner or later.

Rome had never attained that high degree of splendour and glory that astonishes us, had it not extended its conquests, as much by its policy as by its arms.

#### SUBJUNCTIVE.

We have said that there are conjunctions which govern the indicative, and others which govern the subjunctive. We call *principal proposition* the phrase after which the conjunction is placed, and *incidental*, or *subordinate proposition*, that which is placed after the conjunction. In this sentence : *je crois que vous aimez à jouer*, *je crois* is the principal proposition, and *vous aimez à jouer* is the subordinate proposition : *que* is the conjunction that unites the two phrases.

GENERAL RULE. The verb of the subordinate proposition must be put in the indicative, when the verb of the principal proposition expresses affirmation, in a direct, positive and independent manner : but it is put in the subjunctive, when that of the principal proposition expresses doubt, wish or uncertainty.

We say : *je sais qu'il est surpris*, I know he is surprised ; *je crois qu'il viendra*, I believe he will come. But we ought to say : *je doute qu'il soit surpris*, I doubt his being surprised. *Je doute qu'il vienne*, I doubt his coming. *Je souhaite qu'il réussisse*, I wish he may succeed. *Je tremble qu'il ne succombe*, I tremble lest he should fail.

#### EXERCISE.

The glory which has been ascribed to them (Egyptians) of being the most grateful of all men shows that

*which has, &c. on ascribed* - donner grateful reconnoissant

*they were* likewise the most sociable.

In Egypt, if *they proved* that the conduct of a dead man *had been* bad, they condemned his memory, and he was denied burial.

*they* on  
*man* " "  
*was denied* priver de  
*burial* sépulture

I *am sure* that, with moderation, gentleness and civility, you *will disarm* even envy itself.

*civility* honnêteté

The new philosophers *say* that colour *is* a sensation of the soul.

*sensation* sentiment

I *believe you are* as honest and disinterested as you seem to be.

*seem* " paroître le

I *doubt* whether the Romans *would ever have triumphed* over the Gauls, if the different chiefs of this warlike people had not been disunited.

I *could wish* that the love which we ought to have one for another *were* the principle of all our actions, as it is the basis of all virtues.

*Fear* lest it *should be said* that you feed upon chimeras, and that you take the shadow for the reality.

*it* on ne  
*feed upon* se repaître de

The new philosophers *will have* light *to be* an accident of the soul.

*light to be* (that light be)

I will have you to be as honest and disinterested as you seem to be.

#### RELATIONS WHICH THE TENSES OF THE INDICATIVE HAVE ONE TO ANOTHER.

**RULE.** When the first verb is in the imperfect, the preterit, or the pluperfect, and the second denotes a transient action, this second verb is put in the imperfect, if we mean to express a present, as ; *je croyois que vous aimiez l'étude*, I thought you loved study : in the pluperfect, if we mean to express a past, as : *il m'assura qu'il n'avoit jamais tant ri*, he assured me that



that he had never laughed so much : and in the present of the conditional, if we mean to express a future absolute, as : *Platon disoit que les peuples seroient heureux, si la sagesse étoit le seul objet des ministres*, Plato was saying that nations would be more happy, if wisdom were the sole object of ministers.

But, although the first verb may be in some of these tenses, yet the second is always put in the present, when this second verb expresses a thing which is true at all times, as : *je vous disois, je vous ai dit, je vous avois dit, que la santé fait la félicité du corps, & le savoir celle de l'ame*, I was telling you, I have told you, I had told you, that health constitutes the happiness of the body, and knowledge that of the soul.

OBSERVATION. In phrases where the imperfect is preceded by *que*, it denotes, sometimes a past, sometimes a present. It denotes a past, when the verb which is joined to it by the conjunction *que*, is in the present or the future, as : *vous savez, or vous saurez que le peuple Romain étoit aussi avide qu'ambitieux*, you know, or you will know, or you must know, that the Romans were a people as greedy as ambitious. But it denotes a present, when the verb which precedes it is in the imperfect, one of the preterits, or the pluperfect, as : *on disoit, on a dit, on avoit dit que Phocion étoit le plus grand & le plus honnête homme de son temps*, it was said, it has been said, it had been said, that Phocion was the greatest and most honest man of his age ; *dès qu'on eut appris à Athènes qu'Alcibiade étoit à Lacédémone, on se repentit de la précipitation avec laquelle on l'avoit condamné*, as soon as they had heard at Athens that Alcibiades was at Lacedemon, they repented the blind haste with which they had condemned him.

Nevertheless, the imperfect denotes a past, in this last instance, when it denotes an action which was past before that which is expressed by the first verb, as : *si vous aviez lu l'histoire des temps héroïques, vous sauriez que ces hommes dont on a fait des demi-dieux, étoient des chefs féroces & barbares, dignes à*

*peine du nom d'homme*, had you read the history of heroic times, you would know that those men who have been made demi-gods of, were ferocious and barbarous chiefs, scarcely deserving the name of man.

## EXERCISE.

I *thought* you *were not ignorant* *were ignorant* *ignorant*  
that, to teach others an art or a sci- *teach* *instruire de*  
ence, one needs to have experience *needs* *avoir besoin*  
and skill.

I *had been told* that your sweetest *I had, &c. (by the ac-*  
occupation *was* to form your taste, *tive voice)* on  
your heart and your understanding.

Darius, in his rout, being reduced *being* \*  
to the necessity of drinking water  
muddy and infected by dead bodies, *muddy* *bourbeux*  
*affirmed* that he never *had drunk* with  
so much pleasure.

Care *has been taken* to inculcate to *care has, &c. (active*  
me, from infancy, that I *should suc-* *voice)* on *avoir*  
*ceed* in the world, only in proportion *in proportion* *autant*  
as I should join to the desire of  
pleasing, a great deal of gentleness  
and civility.

Ovid *has said*, that study *softens*  
the manners and *rubs off* every thing *rubs off* *effacer*  
that is found in us rude and barba- *is found* *se trouver de*  
rous.

You *know* that those pretended  
heroes, whom Pagan antiquity has  
made gods of, *were* only barbarous  
and ferocious kings, who overran the *overran* *parcourir*  
earth, not so much to conquer, as *not so much* *moins*  
to ravage it, and who left every  
where traces of their fury and of  
their vices.

It *has been said* of Pericles, that *it* *on*

his eloquence *was* like a thunderbolt, *thunderbolt* foudre m.  
which nothing could resist.

As soon as Aristides *had said*, that  
the proposition of Themistocles *was*  
unjust, the whole people *exclaimed*, *exclaimed* s'écrier  
that they must not think of it any *they must* falloir  
longer.

Had you read the history of the  
early ages, *you would know* that Egypt *ages* temps  
*was* the most enlightened country in  
the universe, and whence knowledge *whence* celui d'où  
*spread* into Greece and the circumja- *circumjacent* circonvoisi-  
cent countries. *countries* sin  
leu

#### RELATIONS WHICH THE TENSES OF THE SUB- JUNCTIVE HAVE TO THOSE OF THE INDICA- TIVE.

RULE I. When the verb of the principal pro-  
position is in the present or the future, we put in the  
present of the subjunctive, that of the subordinate pro-  
position, if we mean to express a present or a future ;  
but we put it in the preterit, if we mean to express a  
past.

We say : *il faut que celui qui parle se mette à portée  
de celui qui l'écoute*, he that speaks should proportion  
his words to the understanding of him that listens.  
*Il voudra que votre frère soit de la partie*, he will  
want your brother to be of the party. But we ought  
to say : *pour s'être élevé à ce point de grandeur, il faut  
que Rome ait eu une suite non interrompue de grands  
hommes*, to have risen to that degree of grandeur,  
Rome must have had an uninterrupted succession of  
great men.

EXCEPTION. Though the first verb be in the  
present, yet we may put the second in the imperfect,  
or pluperfect of the subjunctive, when some condi-  
tional expression is to come into the sentence, as :  
*il n'est point d'homme, quelque mérite qu'il ait, qui ne  
fût très-mortifié, s'il savoit tout ce qu'on pense de lui*,

there is no man, whatever merit he may have, that would not feel very much mortified, were he to know what they think of him. *Je doute que votre frère eût réussi sans votre assistance*, I doubt whether your brother would have succeeded, had it not been for your assistance.

## EXERCISE.

He who wishes to teach an art, (*it must* that he who must *know it* thoroughly; he must &c. know it) *give* none but clear, precise and well- *he must* (not repeated) digested notions of it; he must *instil* *que* *instil* faire entrer them, one by one, into the minds of his pupils, and, above all, he must not *overburthen* their memory with *overburthen* surcharg & useless or insignificant rules.

They *must yield* to the force of (it must that they) fu- truth, when they *shall have suffered* *suffered* ture it to appear in its real light. *it to appear* (that it ap- *permettre* *pear*)

I *must* not forget to observe to you *real* *must* tout *devoir* that Sesostrius *took care* to mark on his monuments, the difference be- *between* *de* *hieroglyphic* *hiérogly-* *fique* *à* quered, in hieroglyphic figures, after the manner of the Egyptians. *after*

RULE II. When the first verb is in the imperfect, either of the preterits, the pluperfect, or either of the conditionals, we put the second in the imperfect of the subjunctive, if we mean to express a present or a future; but we put it in the pluperfect, if we mean to express a past.

We say: *je voulois, j'ai voulu, j'eus voulu, je voudrois, or j'eusse voulu que vous finissiez cette affaire*: but we ought to say: *je ne savois pas, je n'ai pas su, &c. que vous eussiez étudié les mathématiques*.

N. B. Great attention ought to be paid to this construction, which is so totally different from the English, that, in order to translate the above examples,

we must make use of several different turns ; *I wanted, I have or had wanted you to finish this business—I wish you would finish this business—I could have wished you to finish this business, &c.*

OBSERVATION. With the preterit indefinite, we may put the second verb in the present, if it express an action which is, or may be done at all times, as : *Dieu a entouré les yeux de tuniques fort minces, transparentes au dehors, afin qu'on puisse voir à travers,* God has surrounded the eyes with very thin tunics, transparent on the outside, that we may see through ; and in the preterit, if we mean to express a past, as : *il a fallu qu'il ait sollicité ses juges,* he was obliged to solicit his judges.

## EXERCISE.

Mr. de Turenne never *would* buy any thing on credit, of tradesmen, for fear, said he, they *should lose* a great part of it, if he happened to be killed. All the workmen who were employed for his house, had orders to bring in their bills, before he set out for the campaign, and they were regularly paid.

It *would be better* for a man who truly loves himself *to lose* his life, than to forfeit his honour by some base and shameful action.

Lycurgus, in one of his laws, *had forbidden* to light those who came out of a feast in the evening, that the fear of not being able to reach their homes *should prevent* them from getting drunk.

People *used* the bark of trees, or skins, to write upon, before paper was known.

|                                      |                  |
|--------------------------------------|------------------|
| <i>would</i>                         | vouloir          |
| <i>buy on credit</i>                 | prendre à crédit |
| <i>of</i>                            | chez             |
| <i>happened</i>                      | venir            |
| <i>were employed</i>                 | travailler       |
| <i>bills</i>                         | mémoire          |
| <i>he</i>                            | on               |
| <i>to lose</i> (that he <i>would</i> | lose)            |
| <i>forfeit</i>                       | ternir           |
| <i>in</i>                            | par              |
| <i>to light</i>                      | éclairer         |
| <i>that</i>                          | afin que         |
| <i>reach their houses</i>            | se rendre chez   |
| <i>getting drunks</i>                | enivrer          |
| <i>people</i>                        | on               |
| <i>used</i>                          | se servir        |
| <i>bark</i>                          | écorce           |
| <i>skins</i>                         | peaux            |
| <i>known</i>                         | en usage         |

Go and ask that old man: for whom are you planting? he will answer you: for the immortal gods, who *have ordered*, both that I *should* *have ordered* vouloir *both* (by *et* repeated) *by* de preceded me, and that those who should come after me, *should* profit by mine.

In general, we put the second verb in the subjunctive, in interrogative and negative sentences, as: *quel est l'insensé qui tienne pour sûr, qu'il vivra demain? vous ne vous persuadiez pas que les choses pussent tourner si mal.*

We also put in the subjunctive the verb which follows a superlative relative, as: *le meilleur cortège qu'un prince puisse avoir, c'est le cœur de ses sujets.*

The use of the subjunctive is very elegant in elliptical turns, in which we omit the principal proposition, as: *qu'il vive!* (*je souhaite qu'il*) may he live! *qu'il se soit oublié jusqu'à ce point!* (*je suis surpris qu'il*) that he should so far forget himself! *qui m'aime me suive!* (*je veux que celui qui*) whoever loves me, let him follow me; *heureux l'homme qui peut, ne fût-ce que dans sa vieillesse, jouir de toute la force de sa raison!* (*quand ce ne seroit que*) happy the man that can, were it but in his old age, enjoy the whole strength of his reason!

#### EXERCISE.

*Is there any body who does not feel* *is degrading in* dé-  
that nothing is more degrading in a *in* grader  
writer, than the pains he takes to ex- *de*  
press ordinary or common things in a  
singular and pompous style.

*Do you think that, in forming the* *bees* *abeille*  
republic of bees, God *has not had in* *had in view* vouloir  
view to teach kings to command with  
gentleness, and subjects to obey with  
love?



You *will never be at peace*, either *be at peace* avoir la  
with yourself or with others, unless paix  
you seriously apply yourself to refrain  
your natural impetuosity.

OBSERVATION. The relative pronouns *qui*, *que*,  
*quel*, *dont* and *où*, govern the subjunctive in the like  
circumstances.

*Who is the writer* that does not  
sometimes *experience* moments of  
sterility and languor.

*There is not in the heart of man,*  
a good impulse that God does not *impulse* mouvement  
*produce.*

*Choose* a retreat where you *may be*  
quiet, a post whence you *may* defend pouvoir  
yourself. *may*

The reward the most flattering  
that a man *can* gather from his la-  
bours, is, the esteem of an enlighten-  
ed public.

May he live, reign, and long make  
the happiness of a nation which loves  
and adores him ! *(may he repeated be-  
fore every verb)*

That he should thus degrade him-  
self, is what posterity will find very *find difficult* avoir de la  
difficult to believe. peine

A man just and firm is not shaken,  
either by the clamours of an incon- *believe* se persuader  
siderate mob, nor by the threats of *is shaken* ébranler  
an imperious tyrant: though the *inconsiderate* insensé  
whole world *mob* populace  
*were* to tumble into *imperious* fier  
ruins, he would be struck by it, but *though* \*  
not moved. *devoir*  
*to tumble into ruins* s'écrouler

We cannot close this account of the conditional  
and subjunctive, without making some further obser-  
vations upon those two moods, as much on account  
of some few examples which we have left untrans-

lated, as of those whose translation does not perfectly agree with the models which we have given of the conjugations.

We have said (page 105) that the English auxiliaries *should, would, could, may* and *might*, were not to be considered as essentially and necessarily appertaining to the conditional and subjunctive. Indeed, it seldom happens that the French tenses answer to the English tenses, as marked in the conjugations, at least in subordinate propositions, though they may in the principal ones. For which reason, we earnestly recommend to the learner, a strict adherence to the rules we have already given in the different sections and paragraphs in this chapter. Much depends upon that, and likewise on a clear insight into the operations of the mind. For instance: *I wish you would come to-night*, cannot be translated by, *je souhaite que vous viendriez ce soir*, because, “when the verb of the  
“ principal proposition is in the present, the verb of  
“ the subordinate proposition is put in the present of  
“ the subjunctive, if we mean to express a future.” Therefore, we must say: *je souhaite que vous veniez*. (See Rule I.) Or, “if we put the first verb in  
“ either of the conditionals, the second is put in the  
“ imperfect of the subjunctive.” Therefore, we may also say: *je voudrais que vous vinssiez*. (See Rule II.) Now, in the first translation, *que vous veniez* is marked in the model of conjugation by, *that you may come*, and in the second, *que vous vinssiez*, by, *that you might come*, neither of which is in the example quoted.

Again: *il n’y a personne qui le croie*, cannot be translated by, *there is nobody who may believe it*, although *may* is the mark of the subjunctive in the model; but we mean: *there is nobody that believes it*, or simply; *nobody believes it*.

The rules, which we have laid down, are so precise, and the exercises upon them so numerous, that we think it needless to enlarge upon this subject; especially, as a further comparison of the genius of

the French language with that of the English, would not suit an elementary book like the present.

#### INFINITIVE.

Foreigners are apt to make a mistake in the use of the participle present, because they do not consider, that, as it expresses an incidental proposition, it must evidently relate to the word which it restrains and modifies.

**RULE.** The participle present always forming a phrase incidental and subordinate to another, must necessarily relate to the subject of the principal phrase, when it is not preceded by another noun.

In this sentence : *je ne puis vous accompagner à la campagne, ayant des affaires qui exigent ici ma présence*, I cannot accompany you into the country, having some business that requires my presence here ; the participle present, *ayant*, relates to the subject, *je*, since the subordinate proposition, formed by *ayant*, could have no kind of relation to the principal proposition, if it could not be resolved into this, *parce que j'ai des affaires qui*, &c. But, in this sentence : *combien voyons-nous de gens, qui, connoissant le prix du temps, le perdent mal-à-propos !* how many people do we see, who, knowing the value of time, waste it improperly ! *connoissant* relates to the substantive *gens*, because it is the word which it restrains and modifies, and because the relative *qui*, placed between that substantive regimen, and the participle present, obviates every kind of equivocation.

**OBSERVATIONS.** 1°. We ought never to use two participles together, without joining them with a conjunction, as : *c'est un homme aimant et craignant Dieu*, he is a man loving and fearing God.

2°. We ought never to put the relative *en*, either before a participle present, or before a gerund. We cannot say : *je vous ai remis mon fils entre les mains, en voulant faire quelque chose de bon*, because there would be an equivocation ; for, the meaning is not : *as I wish to do something good*, or, *as I wish to do well*, *I have put my son into your hands*, but : *I have put my*

son into your hands, as I wish to make something of him. We should say : *woulant en faire*, &c.

Likewise, this sentence would be improper : *le prince tempère la rigueur du pouvoir, en en partageant les fonctions*, on account of the repetition of the word *en*, taken under two different acceptations, viz. *en* preposition and *en* relative. We must, therefore, adopt another turn, such as, *c'est en partageant les fonctions du pouvoir, qu'un prince en tempère la rigueur*.

OBSERVATION. Some grammarians have maintained, that the participles *pu*, *dû* and *voulu*, take neither gender nor number. Yet we say, and with great propriety : *il m'a toujours exactement payé toutes les sommes qu'il m'a dues ; il veut fortement les choses qu'il a une fois voulues*. Custom, however, does not authorize us to say : *toutes les choses qu'il a pues* : this last participle is indeclinable.

It is almost needless to observe, that we should avoid making use of participles that might cause an equivocation in the sentence. For instance, this expression : *je les ai rangés en ordre*, speaking of some papers, presents two meanings, viz. *I have set them in order*, and *I have them, set in order* ; of course, it is incorrect.

## §. VI.

### OF PREPOSITIONS.

The function of prepositions is to put into a state of relation, the two terms between which they are placed. In general, the different prepositions which we have distinguished, express that relation by their own signification, as : *avec*, *sur*, *pendant*, *dans*, &c. But *à*, *de* and *en*, express it, either by their primitive and proper meaning, or by a sense of figure and extent ; so that, in this last case, they are merely prepositions serving to unite the two terms ; whence it happens that they often express, either the same relations that others do, or opposite relations. For instance, in these two sentences : *approchez-vous du*

# A T A B L E, go

PRELIMINARY OBSERVATIONS.—The the French language. For, we no longer speak as that violation; and what still increases the inconvenience of not presenting ideas must be names to real things. We agree all the inconveniences which attend the old marian, the better to express the nature of for a single tense. The Abbé de Condill *forme* in its stead, as: the form *je fais*, wants to have rallying words, and that have, until they can be replaced by others: which the genius of the language admits:

REI

verbs:  
either

The Imperfect corresponds to three same verb.

The Preterit anterior corresponds to *ti*, be-  
*z pas*

The Pluperfect corresponds to four *te* and  
*ur du*

The Future anterior corresponds to *ti*: but  
OBSERVATION.—The super-compound *et les*  
throne

The Preterit indefinite super-compound

The Preterit anterior super-compound the

The Future anterior super-compound *divant*

With *si* for *supposé que*, the Future: that

With the same *si*, the Future anterior, as:

*u set*  
sion:

The Pluperfect super-compound *cor* with in

The Conditional past super-compound; we

The Conditional present corresponds *artir*.

The first Conditional past corresponds

Conditional past . . . . . sion,  
n by

5- OBSERVATION.—When two verbs are joined  
when, desire, imperative will. doubt fear and

## A TABLE of Correspondence of the Moods and Tenses.

**PRELIMINARY OBSERVATIONS.**—The correspondence of the tenses is one of the greatest difficulties which a foreigner experiences in the study of the French language. But we no longer speak French, we are no longer under school discipline, we take the liberty to break its rules. Nothing is so shocking as that violation, and what will increase the difficulty, is that multiplicity of words, which bear the names, the greatest part of which labour under the inconvenience of not presenting ideas sufficiently clear; but they have been long in the language, they subsist in it, and are preserved, because those must be names to real things. We agree that other names might suit better, but we doubt much, whether a new nomenclature would be free from all the inconveniences which attend the old one. The most philosophical of all, Mr. Rousseau's, is still more perplexing, because that profound grammarian, the better to express the nature of the relations, has increased the number of words, instead of lessening it: he wants sometimes four words for a single tense. The Abbé de Condillac has adapted another mode, which is, to exclude every kind of non-necessity, and to substitute the word *forme* in its stead, as: the form *je fais*, the form *je faisais*, &c. But how was it possible for this respectable grammarian not to see that the mind wants to have rallying words, and that the word *forme* is of too vague a nature to be taken as such. Since we must have words, let us keep those we have, until they can be replaced by others simpler and better. The most essential point is to know the relations of the tenses, and not to mistake those which the genius of the language admits for those which it rejects.

## RELATIONS OF THE TENSES OF THE INDICATIVE ONE TO ANOTHER.

N. B. We shall speak of the present in another place.

|   |                      |  |
|---|----------------------|--|
| The Imperfect corresponds to three tenses . . . . .                 | Je lisais . . . . .  | { quand vous étiez<br>quand vous avez été<br>quand vous existiez   |
| The Present anterior corresponds to the Preterit definite . . . . . |                      | { quand j'étais, vous étiez<br>quand vous étiez                    |
| The Pluperfect corresponds to four tenses . . . . .                 | J'avais lu . . . . . | { quand vous étiez<br>quand vous l'avez lu<br>quand vous l'avez lu |
| The Future anterior corresponds to the Future absolute . . . . .    |                      | { quand j'aurai lu, vous aurez lu                                  |

**OBSERVATIONS.**—The super-compound tenses are seldom used, but the precision and perspicuity of the expression sometimes require them.

|  |  |
|--|--|
| The Preterit indefinite super-compound corresponds to the Preterit indefinite . . . . .          | quand j'ai eu lu, vous êtes entré      |
| The Preterit anterior super-compound corresponds to the Preterit definite . . . . .              | quand j'us eu dîné, vous entrâtes      |
| The Future anterior super-compound corresponds to the Future absolute . . . . .                  | quand j'aurai eu dîné, vous entrerez   |
| With <i>si</i> for <i>suppose que</i> , the Future absolute corresponds to the Present . . . . . | vous partirez, si je veux              |
| With the same <i>si</i> , the Future anterior corresponds to the Preterit indefinite . . . . .   | si l'avez parté, si vous l'avez voulu. |

## RELATIONS OF THE CONDITIONAL.

|   |   |
|---|---|
| The Pluperfect super-compound corresponds to the Conditional past . . . . .                           | si j'avais lu plutôt, je serais sorti                           |
| The Conditional past super-compound, corresponds to the Pluperfect . . . . .                          | j'aurais eu lu avant vous, si je n'avois pas été interrompu.    |
| The Conditional present corresponds to the Imperfect . . . . .  | vous partirez, si je le voulais                                 |
| The first Conditional past corresponds to the Pluperfect, or to the second Conditional past . . . . . | vous seriez parti { si je l'avois voulu<br>si je l'eusse voulu. |

RELATIONS JOINED BY THE CONJUNCTION *que*.

**OBSERVATION.**—When two verbs are joined by the conjunction *que*, we put the second in the subjunctive, when the first presents the idea of desire, imperative will, doubt, fear, or admiration; but there is no longer any occasion for the subjunctive, if the first verb express no emotion of the soul, or when it is a simple operation of the mind, unless the verb which expresses that operation be preceded by a negative, for in this case, it comes again into the first class.

## RELATIONS OF THE PRESENT OF THE INDICATIVE TO THE TENSES OF ITS OWN MOOD, AND OF THE CONDITIONAL.

|   |                      |   |
|---|----------------------|---|
| This tense corresponds to the following . . . . . | On dit que . . . . . | { vous partez aujourd'hui pour Rome<br>vous partirez demain<br>vous partirez hier, quand je vous rencontrerai<br>vous partîtes hier<br>vous êtes parti ce matin<br>vous étiez parti hier avant moi<br>vous fussiez parti plutôt, si, &c.<br>vous partirez aujourd'hui, si, &c.<br>vous seriez parti hier, si, &c. |
|---|----------------------|---|

**OBSERVATION.**—The same correspondence takes place, when the sentence is negative, except for the present absolute of the indicative, which is replaced by the present of the subjunctive. *On ne dit pas que vous partez aujourd'hui* would be a grammatical disagreement; the genius of the French language requires that we should say: *On ne dit pas que vous partiez aujourd'hui*.

## RELATIONS TO THE CONDITIONAL.

|  |   |                       |
|--|---|-----------------------|
| These five tenses correspond to the Conditional past . . . . . | { je croyais<br>j'ai cru<br>je crus<br>j'aurais cru<br>j'aurais cru | que vous seriez parti |
|--|---|-----------------------|

## RELATIONS TO THE SUBJUNCTIVE.

|  |   |                         |
|--|---|-------------------------|
| These three tenses correspond to the present of the Subjunctive . . . . .  | { il veut<br>il voudra<br>il aura voulu                                     | que vous partiez        |
| These five tenses correspond to the Imperfect of the Subjunctive . . . . . | { je voulais<br>je voulais<br>j'ai voulu<br>j'aurais voulu<br>j'eusse voulu | que vous partiez        |
| The Conditional present corresponds to two . . . . .                       | { je voudrais<br>je voudrais  | que vous partiez        |
| These two tenses correspond to the Pluperfect of the Subjunctive . . . . . | { j'aurais voulu<br>j'eusse voulu   | que vous fussiez parti. |



*feu*, come near the fire ; *éloignez-vous du feu*, go from the fire, *de* merely establishes a relation between the two terms, without expressing, in the first, the relation of approximation, and in the second, the relation of distance. In order, therefore, to form a just idea of these three prepositions, it is of importance to consider, only their primitive and proper signification.

*En* and *dans* have nearly the same meaning ; but these prepositions differ in this, that the former always carries with it an indeterminate idea, as : *être en Angleterre* ; and the latter always presents a determinate one, as : *être dans la province de Middlesex*.

We no longer say : *en l'âge*, *en l'honneur* : the latter expression is still to be met with in *Telemachus*, but it is contrary to the present practice.

We must not mistake prepositions for adverbs : prepositions are always followed by a regimen, either expressed or understood : adverbs never. The same word may be both a preposition and an adverb. *Avant* is a preposition in this phrase : *avant le jour*, before day-light ; but it is an adverb in this : *n'allez pas si avant*, do not go so forward.

There is the same difference between *autour* and *à l'entour*. We say : *tous les grands étoient autour du trône*, all the grandees stood round the throne : but we ought to say : *le roi étoit sur son trône, et les grands étoient à l'entour*, the king was upon his throne and the grandees stood round.

*Avant* and *auparavant* are not used one for the other. *Avant* is followed by a regimen, as : *avant Pâques*, before Easter ; *avant ce temps*, before that time. *Auparavant* is followed by no regimen, as : *si vous partez, venez me voir auparavant*, if you set off, come and see me before. This expression : *avant que de*, which is so often to be met with in *Molière*, *Mad. de Sévigné*, &c. is now obsolete ; we say ; *avant de*, as : *venez nous voir avant de partir*. *Avant que partir*, is a barbarism.

*Prêt à* and *près de*, are not the same expression, although frequently mistaken for such, even by

Frenchmen. *Prêt* is an adjective: *je suis prêt à faire ce que vous voudrez*, I am ready to do what you please. *Près* is a preposition: *mon ouvrage est près d'être fini*, my work is nearly finished.

*Au travers* and *à travers* differ in this: the first is followed by the preposition *de*, as: *il se fit jour au travers des ennemis*; the second is not, as: *il se fit jour à travers les ennemis*, he fought his way through the enemies.

Some good writers, even modern ones, use *avant* and *devant* indifferently: but they are wrong. *Avant* denotes priority of time and order, as: *il est arrivé avant moi, l'article se met avant le nom*. With regard to this last example, we are not to imitate du Marsais, Condillac and l'Homond. *Devant* is used for *en présence, vis-à-vis*, as, *il a paru devant le juge; il loge devant l'église*.

#### THE USE OF THE ARTICLE WITH PREPOSITIONS.

Some prepositions require the article before the word which serves as complement: others admit none after them; and others again, sometimes admit, sometimes reject it.

**RULE I.** These twenty prepositions, viz. *avant, après, chez, dans, depuis, devant, derrière, durant, envers, excepté, hors, hormis, nonobstant, parmi, pendant, selon, suivant, touchant, vers*, require the article before the word which serves them as a complement, provided it be not a pronoun.

We say: *avant l'aurore, après la promenade, chez le prince, dans la maison, devant l'église, &c.*

**RULE II.** A noun governed by the preposition *en*, is not, in general, preceded by the article.

We say: *en ville, en campagne, en extase, &c.*

**OBSERVATION.** *L'armée est entrée en campagne*, means, the army has entered the field; but, *Mr. N. est allé à la campagne*, means, Mr. N. is gone into the country.

**RULE III.** These eleven prepositions, viz. *à, de, avec, contre, entre, malgré, outre, par, pour, sur, sans*

*sans*, sometimes admit, sometimes reject, the article, before the noun which serves them as complement.

If we say with the article: *jouer sur le velours*; *St. Paul veut de la subordination entre la femme et le mari*; *sans les passions, où seroit le mérite?* we say without the article; *être sur pied*; *un peu de façons ne gâte rien entre mari et femme*; *vivre sans passions, c'est vivre sans plaisirs et sans peines*.

#### REPETITION OF THE PREPOSITIONS.

RULE I. We ought to repeat the preposition *de* before all the nouns which it governs.

This rule is without any exception, and we ought to say: *voyons qui l'emportera de vous, de lui, ou de moi*; *elle a de l'honnêteté, de la douceur, des grâces, et de l'esprit*: but it obtains not in English.

OBSERVATION. We also generally repeat *à* and *en*, as well as some other monosyllable prepositions, as: *la loi que Dieu a gravée au fond de mon cœur m'instruit de tout ce que je dois à l'auteur de mon être, au prochain, à moi-même*, the law which God has engraved at the bottom of my heart instructs me in every thing I owe to the author of my being, to my neighbour and to myself. *En Asie, en Europe, en Afrique et jusqu'en Amérique, on trouve le même préjugé*, in Asia, in Europe, in Africa, and even in America, we find the same prejudice.

#### EXERCISE.

Those who have found the divine art of tracing thought and handing it hand down faire passer down to posterity, have been the benefactors of human-kind.

There exists upon the earth, and in the air, and in the water, an infinite number of beings, which are a very striking proof of the infinite variety of nature.

The lion's great muscular strength muscular musculaire

is marked outwardly *by* the prodigious leaps and springs which he makes with ease ; *by* the brisk motion of his tail ; *by* the facility with which he moves the skin of his face, and particularly his forehead, which greatly adds to his physiognomy and to the expression of his fury.

|                 |         |
|-----------------|---------|
| <i>leaps</i>    | saut    |
| <i>springs</i>  | bond    |
| <i>brisk</i>    | brusque |
| <i>tail</i>     | queue   |
| <i>skin</i>     | peau    |
| <i>forehead</i> | front   |

God has given reason to man *to* direct and conduct him.

|                |             |
|----------------|-------------|
| <i>direct</i>  | se diriger  |
| <i>conduct</i> | se conduire |

RULE II. The other prepositions, especially those that have two syllables, are generally repeated before the nouns which have meanings totally different ; but they are not, in general, repeated before nouns that are nearly synonymous.

We say : *Rien n'est moins selon Dieu et selon le monde*, nothing is less according to God and according to the world : *cette action est contre l'honneur & contre toute espèce de principes*, that action is contrary to honour and to every kind of principle. But we ought to say : *il perd sa jeunesse dans la mollesse et la volupté*, he wastes his youth in effeminacy and voluptuousness : *notre loi ne condamne personne sans l'avoir entendu et examiné*, our laws condemn nobody, without having heard and examined him.

#### OF THE GOVERNMENT OF PREPOSITIONS.

Some prepositions govern the nouns without the help of another preposition, as : *devant la maison*, before the house ; *hormis son frère*, except her brother ; *sans son épée*, without his sword, &c. Others govern the nouns, with the help of the preposition *de*, as : *près de la maison*, near the house ; *à l'insçu de son frère*, unknowing to her brother ; *au dessus du pont*, above the bridge, &c. These four, viz. *jusque*, *par rapport*, *quant* and *sauf*, govern them by means of the preposition *à*, as : *jusqu'au mois prochain*, till the next month ; *quant à moi*, as for me, &c. Practice alone can teach these different regimens.

N. B. There is an ellipsis in those sentences in

which two prepositions follow one another, because a preposition never can govern another preposition.

RULE. A noun may be governed by two prepositions, provided they do not require different regimens.

We may very well say : *celui qui écrit, selon les circonstances, pour et contre un parti, est un homme bien méprisable*, he who writes, according to circumstances, both for and against one party, is a very contemptible man. But it were wrong to say ; *celui qui écrit en faveur et contre un parti*, &c. because *en faveur* requires the preposition *de*.

There are prepositions which, with their complement, express some circumstances ; these have no fixed place in the sentence, being sometimes in the beginning, sometimes at the end, and sometimes in the middle, as clearness may require.

RULE. Prepositions which, with their regimen, express a circumstance, are generally placed as near as possible to the word to which that circumstance relates.

We ought to say : *on voit des personnes qui, avec beaucoup d'esprit, commettent de très-grandes fautes*, we see persons who, with a great deal of wit, commit very great faults. *J'ai envoyé à la poste les lettres que vous avez écrites*, I have sent to the post-office the letters which you have written. *Croyez-vous pouvoir ramener par la douceur ces esprits égarés ?* do you think you can reclaim by gentleness, those mistaken people ? If we try to alter the place of those prepositions, we shall find that the sentences will become equivocal.

## §. VII.

### OF THE ADVERB.

#### *On the negative ne.*

Negation is expressed in French by *ne*, either by itself, or accompanied by *pas* or *point* : upon which the Academy has examined four questions :

1°. Where is the place of the negatives ?



2°. When are we to make use of *pas* in preference to *point*, and *vice versâ* ?

3°. When *may* we omit both ?

4°. When *ought* we to omit both ?

As this subject is of very material importance, we shall treat it upon the plan of the Academy, and agreeably to their views: but, before we go any further, we think it necessary to do away a notion, which foreigners, and perhaps many Frenchmen, have imbibed, viz. that two negatives, in our language, make an affirmation. Vaugelas, who is the first that truly knew the genius of the French language, has strongly reprobated this false idea, in his "Remarks." The French Academy have approved this decision, and, we read, in the edition of their Dictionary, in 1798: "In French, two negatives have not, as in Latin, the virtue of affirming, or two negatives do not make an affirmation."

FIRST QUESTION. Where is the place of the negatives ?

*Ne* is always placed before the verb: but the place of *pas* and *point* is variable. When the verb is in the infinitive, they are placed indifferently before or after it; for we say: *pour ne point voir*, or *pour ne voir pas*. In the other moods, except the imperative, the tenses are either simple or compound. In the simple tenses, *pas* or *point* is placed after the verb: *il ne parle pas*; *ne parle-t-il pas*? In the compound tenses, it is placed between the auxiliary and the participle: *il n'a pas parlé*; *n'a-t-il pas parlé*? In the imperative, it is placed after the verb: *ne badinez pas*.

SECOND QUESTION. When are we to make use of *pas* in preference to *point*, and *vice versâ* ?

*Point* is a stronger negative than *pas*: besides, it denotes something permanent: *il ne lit point*, means, he never reads. *Pas* denotes something accidental: *il ne lit pas*, means, he does not read now, or he is not reading. *Point de* denotes an unreserved negation. To say; *il n'a point d'esprit*, is to say: he has no wit at all. *Pas de* allows a liberty of making a reserve. To say: *il n'a pas d'esprit*, is to say: he has nothing of what can be called wit.



Hence, the Academy conclude that *pas* comes better, 1°. before *plus, moins, si, autant*, and other comparative words, as: *Milton n'est pas moins sublime qu'Homère*, Milton is not less sublime than Homer. 2°. before nouns of number, as: *il n'y a pas dix ans*, it is not ten years ago.

It is elegant to make use of *point*, 1°. at the end of a sentence, as: *on s'amusoit à ses dépens, et il ne s'en apperçevait point*, they were amusing themselves at his expence, and he did not perceive it. 2°. In elliptical sentences, as: *je croyois avoir affaire à un honnête homme; mais point*, I thought I had to deal with an honest man; but no. 3°. In the answers to interrogative sentences, as: *Irez-vous ce soir au parc? point*, shall you go this evening to the park? no.

The Academy also observe, that when *pas* or *point* is introduced into interrogative sentences, it is with meanings somewhat different. We make use of *point*, when we have some doubt in our minds, as: *n'avez-vous point été là?* have you not been there? But we make use of *pas*, when we are persuaded. Thus: *n'avez-vous pas été là?* answers to this English expression: *but you have been there; have you not?*

THIRD QUESTION. When may we omit both *pas* and *point*?

We may suppress them, 1°. After the words *cesser, oser* and *pouvoir*; but this omission is only for the sake of elegance, as: *je ne cesse de m'en occuper*, I am incessantly about it. *Je n'ose vous en parler*, I dare not speak to you about it. *Je ne puis y penser sans frémir*, I cannot think of it without shuddering. We likewise say, but only in conversation: *ne bougez*, do not stir. 2°. In these kinds of expressions: *y a-t-il un homme dont elle ne médise?* is there a man that she does not slander? *Avez-vous un ami qui ne soit des miens?* have you a friend that is not mine?

FOURTH QUESTION. When ought we to omit both *pas* and *point*?

We omit them,

1°. When the extent which we mean to give to

the negative is sufficiently declared, either by the words which restrict it, or by words which exclude all restriction, or, lastly, by words which denote the smaller parts of a whole, and which are without article.

In the first instance, we say: *je ne sors guère*, I go out but seldom: *je ne sortirai de trois jours*, I shall not go out for these three days.

In the second instance; we say: *je n'y vais jamais*, I never go thither: *je n'y pense plus*, I think no more of it: *nul ne sait s'il est digne d'amour ou de haine*, nobody knows whether he be deserving of love or hatred: *n'employez aucun de ces stratagèmes*, use none of these stratagems: *il ne plaît à personne*, he pleases nobody: *rien n'est plus charmant*, nothing is more charming: *je n'y pense nullement*, I do not think of it at all.

In the third instance, we say: *il n'y voit goutte*, he cannot see at all: *je n'en ai cueilli brin*, I did not gather a bit: *il ne dit mot*, he speaks not a word. But, if to *mot* we join an adjective of number, we must add *pas*, as: *il ne dit pas un mot qui n'intéresse*, he speaks not a word but what is interesting: *dans ce discours, il n'y a pas trois mots à reprendre*, in that speech, there are not three words that are reprehensible.

OBSERVATION. If, after the sentences we have just mentioned, either the conjunction *que*, or a relative pronoun should introduce a negative sentence, then we omit *pas* and *point*, as: *je ne fais jamais d'excès que je n'en sois incommodé*, I never make any excess, without being ill after it: we likewise make use of *pas* with the preposition *de*, as: *il ne fait pas de démarche inutile*, he does not take any useless step.

2°. When two negatives are joined by *ni*, as: *je ne l'aime ni ne l'estime*, I neither love nor esteem him; and when the conjunction *ni* is repeated, either in the subject, as: *ni l'or ni la grandeur ne nous rendent heureux*, neither gold nor greatness can make us happy; or in the attribute, as: *il n'est ni prudent ni sage*, he is neither prudent nor wise; or in the regimen, as:

*il n'a ni dettes ni procès*, he has neither debts nor law-suits.

OBSERVATION. We may preserve *pas*, when *ni* is not repeated, and when it is separated from the first negative by a certain number of words, as: *je n'aime pas ce vain étalage d'érudition, prodiguée sans choix et sans goût, ni ce luxe de mots qui ne disent rien*, I do not like that vain display of erudition, lavished without choice and without taste, nor that pomp of words which have no meaning.

3°. With *ne que*, used instead of *seulement*; with the verb which follows *que*, used instead of *pourquoi*; with *à moins que*, or *si*, used instead of it: *une jeunesse qui se livre à ses passions, ne transmet à la vieillesse qu'un corps usé*, youth which abandons itself to its passions, transmits to old age nothing but a worn-out body: *que n'êtes vous aussi posé que votre frère?* why are you not as sedate as your brother? *je ne sortirai pas, à moins que vous ne veniez me prendre*, I shall not go out, unless you come to fetch me: *je n'irai pas chez lui, s'il ne m'y engage*, I shall not go to his house, if he do not invite me (to it).

4°. When, before the conjunction *que*, the word *rien* is understood, as: *il ne fait que rire*, he does nothing but laugh: or when that conjunction may be changed into *si non*, or *si ce n'est que*, as: *il ne tient qu'à vous de réussir*, it only depends on you to succeed; that is, the success wholly depends upon you: *trop de maîtres à la fois ne servent qu'à embrouiller l'esprit*, so many masters at once only serve to perplex the mind.

5°. With a verb in the preterit, preceded by the conjunction *depuis que*, or by the verb *il y a*, denoting a certain duration of time, as: *comment vous êtes-vous porté depuis que je ne vous ai vu*, how have you been since I have seen you: *il y a trois mois que je ne vous ai vu*, I have not seen you for these three months.

OBSERVATION. But we do not omit them, when the verb is in the present, as: *comment vit-il depuis que nous ne le voyons point?* how does he live since we

do not see him ? *il y a six mois que nous ne le voyons point*, we have not seen him these six months.

6°. In phrases where the conjunction *que* is preceded by the comparative adverbs *plus*, *moins*, *mieux*, &c. or some other equivalent, as : *on méprise ceux qui parlent autrement qu'ils ne pensent*, we despise those who speak differently from what they think : *il écrit mieux qu'il ne parle*, he writes better than he speaks : *c'est pire qu'on ne le disoit*, it is worse than was said : *c'est autre chose que je ne croyois*, it is different from what I thought : *peu s'en faut qu'on ne m'ait trompé*, I have been very near being deceived.

7°. In sentences united by the conjunction *que* to the verbs *douter*, *désespérer*, *nier* and *disconvenir*, forming a negative member of a sentence, as : *je ne doute pas qu'il ne vienne*, I doubt not that he will come : *ne désespérez pas que ce moyen ne vous réussisse*, do not despair of the success of these means : *je ne nie pas*, or *je ne disconviens pas que cela ne soit*, I do not deny, or I do not dispute that it is so.

OBSERVATION. The Academy say, that, after the last two verbs, *ne* may be omitted, as : *je ne nie pas*, or *je ne disconviens pas que cela soit*.

8°. With the verb united by the conjunction *que* to the verbs *empêcher* and *prendre garde*, meaning to *have a care*, as : *j'empêcherai bien que vous ne soyez du nombre*, I shall prevent your being of the number : *prenez garde qu'on ne vous séduise*, have a care that they do not seduce you.

OBSERVATION. The Academy make the remark that, in the above acceptation, *prendre garde* is followed by a subjunctive; but when it means to *reflect*, we make use of the indicative, and of *pas* or *point*, as : *prenez garde que vous ne m'entendez pas*, mind, reflect, consider that you do not understand what I mean.

9°. With the verb united with the conjunction *que* to the verb *craindre*, and those of the same meaning, when we do not wish the thing expressed by the second verb, as : *il craint que son frère ne l'abandonne*, he is afraid that his brother should forsake him : *je*

*crains que mon ami ne meure*, I fear my friend will die.

But *pas* is not omitted, when we wish the thing expressed by the second verb, as : *je crains que mon père n'arrive pas*, I am afraid my father will not come.

OBSERVATION. It seems that, with the verbs *empêcher* and *prendre garde*, as well as with *craindre*, we should not make use of *ne*, when we do not wish the thing expressed by the second verb, since that word is not necessary to make the meaning understood. “ But no”, said formerly the Academy, “ it is certain that with these verbs we ought to make use of the negative *ne* ; it is a form which we are no longer at liberty to alter :” which made the Abbé d’Olivet say : “ I confess that this negative particle seems to be redundant in our language ; but we have had it from time immemorial ; why should we not respect so ancient a custom ?” De Marsais also says : “ that the mind turned towards the negative, naturally introduces it into the discourse”. But the Academy have since examined this question with a greater degree of attention, and have now accounted for the introduction of *ne* in these kinds of expressions. They say : “ This word is not a negative ; but it is the Latin *ne* or *quin*, which has passed into our language”. Thus, then, the Abbé d’Olivet was very right when he judged this line of Racine to be incorrect through custom :

*Craignez-vous que mes yeux versent trop peu de larmes ?*

In these cases *ne* is a mere expletive, but we are not at liberty to suppress it.

10°. With the verb which follows *dè peur que*, *de crainte que*, in the same case as with *craindre*. Thus, when we say : *de crainte qu’il ne perde son procès*, we wish that he may win it ; and *de crainte qu’il ne soit pas puni*, we wish that he may be punished.

110. After *savoir*, whenever it has the meaning of *pouvoir*, as : *je ne saurois en venir à bout*, I cannot bring it about. When it means *être incertain*, it is best to omit them, as : *je ne sais où le prendre*, I do not know where to find him ; *il ne sait ce qu’il dit*, he does not know what he says.

OBSERVATIONS. But we ought to make use of *pas* or *point*, when *savoir* is taken in its true meaning, as : *je ne sais pas le François*, I do not know French.

12°. We also say : *ne vous déplaîse, ne vous en déplaîse*, by your leave, under favour : and sometimes in familiar conversation, *n'étoit*, for *si ce n'étoit*, as : *cet ouvrage seroit fort bon, n'étoit pour la négligence du style*, that work would be very good, were it not for the want of correctness in the style.

## EXERCISE.

The heavens, the earth, man himself, every thing has had a beginning and shall have an end : God alone, immutable by his nature, *never* began and *never* will end.

The wicked *little* think that, while they are forming their plots, they are working their own destruction.

*little*                      guère  
*think*                    se douter  
*are forming*           ourdis

A heart which has once degraded itself, does *not*, for a long time, open to the sweet impressions of virtue.

*degraded*    *itself*    se  
                         dégrader  
*not*                    ne plus

*Nobody* is ignorant that there can be no morals in a state without religion, because morality must have a sufficient basis, and that basis can be *no* other than religion.

*morals*                      mœurs  
  
*other*                      \*

There is *no* phenomenon whose cause is less known.

Do we owe *nothing* to ourselves ?

*we*                              on

What ! can then virtue be *but* an empty name !

*can*                              \*  
*be*                              être cond-E

*Why* do you *not* sometimes descend into your own heart, in order to discover the secret motives of your actions ?

We ought not to examine certain

*we*                              on



questions, *unless* we have a sure guide.

Cabals, animosities and jealousies *do not prevent* the triumph of truth.

*the triumph* (that  
truth triumphed)

A great general *takes care* that the enemy should *not* penetrate his designs.

The famous Law, retired at Venice, always *feared* that his enemies *might pursue* him thither, or at least *succeed* in poisoning him there.

I do not dispute that the ancient philosophers, particularly Pythagoras, Plato and Cicero, *have had* great notions about the nature of God and of the soul.

*dispute*      disconvenir  
*notions*      lumières  
and (that) of the soul

He has behaved himself on that occasion *better* than *was* expected.

*behaved*      se conduire

I *know not* what author has said that the wisest of men was the least fool among them.

*fool*      fou

*Plus* and *davantage* are not used one for the other. *Plus* is followed by the preposition *de*, or the conjunction *que*, as : *il a plus de brillant que de solide*, he has more brilliancy than solidity : *il se fie plus à ses lumières qu'à celles des autres*, he relies more upon his own knowledge than upon that of others. *Davantage* is used alone and at the end of sentences, as : *la science est estimable, mais la vertu l'est davantage*, learning is estimable, but virtue is still more so. It is incorrect to make use of *davantage* for *le plus* : we ought to say : *de toutes les fleurs d'un parterre, la rose est celle qui me plaît le plus*, of all the flowers of a parterre, the rose is that which pleases me most.

*Si, aussi, tant* and *autant*, are always followed by the conjunction *que*. *Si* and *aussi* are joined to adjectives and participles ; *tant* and *autant* to substantives

and verbs. *L'Angleterre n'est pas si grande que la France*, England is not so large as France : *il est aussi estimé qu'aimé*, he is as much esteemed as he is loved , *elle a autant de beauté que de vertu*, she has as much beauty as she has virtue.

OBSERVATION. We may, nevertheless, substitute *autant* for *aussi*, when preceded by one of the adjectives, and followed by *que* and the other adjective, as : *il est modeste autant que sage*. This construction is not altogether agreeable to the genius of the English language ; for : *he is modest as much as wise*, is inelegant ; and to say : *he is modest as much as he is wise*, carries with it an amphibology, as it may be understood thus : *he* (pointing to one man) *is modest, as much as he* (pointing to another man) *is wise*.

*Aussi* and *autant* are used in affirmative sentences ; *si* and *tant* in negative or interrogative ones. The last two, are however, the only ones that can be used in affirmative sentences, when they are put for *tellement*, as : *il est devenu si gros, qu'il a de la peine à marcher*, he is become so jolly that he can hardly walk ; *il a tant couru qu'il en est hors d'haleine*, he has been running so fast that he is out of breath.

We must not confound *à la campagne* and *en campagne* ; the latter never applies but to the movement of the troops, as : *l'armée est en campagne*, the army has taken the field ; but we ought to say : *j'ai passé l'été à la campagne*, I have spent the summer in the country.

*Jamais* takes sometimes the preposition *à*, as : *soyez à jamais heureux*, be for ever happy ; and *toujours* takes the preposition *pour*, as : *c'est pour toujours*, it is for ever.

#### THE PLACE OF THE ADVERBS.

RULE I. In the simple tenses, the adverb is generally placed after the verb ; and, in the compound tenses, between the auxiliary and the participle.

EXAM-

## EXAMPLES.

|   |  |
|---|--|
| <i>L'homme le plus éclairé est ordinairement celui qui pense le plus modestement de lui-même,</i> | The man who is most learned is generally he who thinks most modestly of himself. |
| <i>Avez-vous jamais vu un pédant plus absurde &amp; plus vain ?</i>                               | Have you ever seen a pedant more absurd and more vain ?                          |

We always place after the verb the compound adverbs, and those to which custom has preserved the regimen of the adjectives from which they are derived, as : *c'est à la mode*, that is fashionable ; *il a agi conséquemment*, he has acted consistently.

We likewise place after the verb those adverbs which denote time in an indeterminate manner, as : *il eût fallu se lever plus matin*, you should have got up earlier ; *on a vu cela autrefois*, that has been seen formerly.

EXCEPTIONS. 1°. We place either before or after the verb the adverbs of order and rank, and those which denote time in a determinate manner. Thus, we may say : *nous devons faire premièrement notre devoir, secondement chercher les plaisirs permis*, we ought, first, to do our duty, secondly enjoy lawful pleasures : *aujourd'hui, il fait beau, il pleuvra peut-être demain*, to day, it is fine, it will rain perhaps to-morrow.

2°. We always place before the verb the five adverbs which serve for interrogation, as : *comment vous portez-vous ?* how do you do ? *où allez-vous ?* whither are you going ?

RULE II. We must always place the adverb before the adjective which it modifies.

## EXAMPLE.

*C'est une femme fort belle, très-sensible, & infiniment sage,* she is a woman very beautiful, very sensible and infinitely virtuous.

RULE III. The adverbs of quantity and the three adverbs of time, *souvent*, *toujours* and *jamais* are placed before the other adverbs.

## EXAMPLES.

*Si poliment*, so politely ; *très-heureusement*, very happily ; *le plus adroitement*, the most skilfully ; *ils ne seront jamais étroitement unis*, they never will be intimately united ; *ils sont toujours ensemble*, they are always together ; *c'est souvent à l'improviste qu'il arrive*, he often comes unexpectedly.

The adverb *souvent* may, however, be preceded by an adverb of quantity, as, *si souvent*, *assez souvent*.

OBSERVATION. The adverbs of quantity often meet together in the same sentence. This is the order which custom has established. *Si peu, trop peu, bien peu, très-peu, beaucoup trop, bien plus, bien davantage, beaucoup moins, tant mieux, tant pis, &c.* We also say : *bien assez*, or *assez bien, moins bien, fort bien, &c.*

## C H A P. XI.

## OF GRAMMATICAL CONSTRUCTION.

GRAMMATICAL construction, in the French language, is the order which the genius of that language has assigned, in discourse, to the nine sorts of words which we have distinguished. Some persons mistake it for syntax ; but there is this difference, viz. that syntax consists in the rules which we are to observe, in order to express the relations of words one to another, whereas grammatical construction consists in the various arrangements which we may allow ourselves to make, while observing the rules of syntax. Now, this construction is irrevocably fixed, not only as the phrases may be interrogative, imperative or expositive, but also as each of these kinds may be affirmative or negative.

In interrogative sentences with affirmation, the subject is either a noun or a pronoun.

If the subject be a noun, this is the order of the words : the noun, the verb, the corresponding personal pronoun, the adverb, if any, and the regimen in the simple tenses, or in the compound tenses, the pronoun and the adverb between the auxiliary and the participle, as : *les lumières sont-elles un bien pour les peuples ? Ont-elles jamais contribué à leur bonheur ?*

are sciences a benefit to nations ? Have they ever contributed to their happiness ?

If the subject be a pronoun, the verb begins the series, and the other words follow it in the same order which we have pointed out, as : *vous plairez-vous toujours à médire ?* will you always take a pleasure in slandering ? *aurez-vous bientôt fini ?* shall you have soon done ?

N. B. When the verb is a reflected one, the pronoun regimen begins the series, as may be seen in the first instance, because this pronoun always preserves its place before the verb, except in imperative sentences, with affirmation.

In interrogative sentences, with negation, it is the same order ; but we place *ne* before the verb, and *pas* or *point*, after the verb, with the characteristic of the interrogation in the simple tenses, and between the auxiliary and the participle in the compound tenses, as : *votre frère ne viendra-t-il pas demain ?* will not your brother come to-morrow ? *n'aurez-vous pas bientôt fini ?* shall you not have done soon ?

OBSERVATION. There are in French several other ways of making an interrogation. 1°. With an absolute pronoun, as : *qui vous a dit cela ?* or, *qui est-ce qui vous a dit cela ?* who told you that ? 2°. With the demonstrative pronoun *ce*, as : *est-ce vous ?* is it you ? *est-ce qu'il pleut ?* does it rain ? 3°. With an adverb of interrogation, as : *pourquoi ne vient-il pas ?* why does he not come ? *comment vous trouvez-vous ?* how do you find yourself ? Hence, we see that the absolute pronouns and the interrogative adverbs are always at the head of the sentence ; but the demonstrative pronoun always comes after the verb.

Sentences are imperative, when, in speaking, we command, exhort, entreat or forbid.

In imperative sentences, with affirmation, the verb is always the first, in the first two persons ; but in the third, it never comes but after the conjunction *que*, and the noun or pronoun, as : *allons là*, let us go thither ; *venez ici*, come hither ; *qu'ils y aillent*, let them go thither ; *que Pierre aille à Londres*, let Peter go to

London. In those with negation, *ne* and *pas* are placed as in interrogative sentences.

As to the place of the pronouns, see page 251.

Sentences are expositive, when we speak without either interrogating or commanding. This is the order of the words in those which are affirmative: the subject, the verb, the adverb, the participle, the regimen, as: *un bon prince mérite l'amour de ses sujets & l'estime de tous les peuples*, a good prince deserves the love of his subjects, and the esteem of all nations; *César eût inutilement passé le Rubicon, s'il y eût eu de son temps des Fabius*, Cesar would have crossed the Rubicon to no purpose, had there been Fabius's in his time. The negative sentences differ from this construction, only as *ne* is always placed before the verb, and *pas* or *point*, either after the verb, or between the auxiliary and the participle, as: *un homme riche ne fait pas toujours le bien qu'il pourroit*, a rich man does not always do all the good he might; *Cicéron n'eût pas peut-être été un si grand orateur, si le désir de s'élever aux premières dignités n'eût enflammé son ame*, Cicero would not perhaps have been so great an orator, had not the desire of raising himself to the first dignities inflamed his soul.

For the place of the pronouns regimen, see page 250.

Sentences are, either simple or compound. They are simple, when they contain only one subject and one attribute, as: *vous lisez*, you read; *vous êtes jeune*, you are young. They are compound, when they compare several subjects to one attribute, or several attributes to one subject, or several attributes to several subjects, or several subjects to several attributes. This sentence: *Pierre et Paul sont heureux*, is compound by several subjects; this: *cette femme est jolie, spirituelle & sensible*, is compound by several attributes; and this other: *Pierre & Paul sont spirituels & savans*, is compound at once by several subjects and several attributes. The simple sentence contains but one judgment; the compound sentence contains several.

A sentence may be compound in various other ways; by the subject, by the verb, or by the attribute.



By the subject, when this subject is restricted by an incidental proposition, as : *Dieu qui est bon.*

By the verb, when this verb is modified by some circumstance of time, order, &c. as : *Dieu qui est bon n'abandonne jamais.*

By the attribute, when this attribute is modified by a regimen which is itself restricted, as : *Dieu qui est bon n'abandonne jamais les hommes qui mettent sincèrement leur confiance en lui.*

These simple or compound sentences may be joined to others by a conjunction, as : *quand on aime l'étude, le temps passe, sans qu'on s'en apperçoive*, when one loves study, time flies without one perceiving it. The two partial phrases form but one.

RULE. When a proposition is composed of two partial phrases, joined by a preposition, harmony and perspicuity generally require the shortest to go first.

#### EXAMPLES.

*Quand les passions nous quittent, nous nous flattons en vain que c'est nous qui les quittons,*

When passions leave us, we in vain flatter ourselves that it is we that leave them.

*On n'est point à plaindre, quand, au défaut de biens réels on trouve le moyen de s'occuper de chimères,*

He is not to be pitied, who, for want of real riches, finds means to amuse himself with chimeras.

Periods result from the union of several partial phrases, the whole of which makes a complete sense. Periods, to be clear, require the shortest phrases to be placed first. The following example of this is taken from Fléchier.

*N'attendez pas, Messieurs,*

1. *Que j'ouvre une scène tragique ;*
2. *Que je représente ce grand homme étendu sur ses propres trophées ;*
3. *Que je découvre ce corps pâle & sanglant, auprès duquel fume encore la foudre qui l'a frappé ;*
4. *Que je fasse crier son sang comme celui d'Abel, & que j'expose à vos yeux les images de la religion & de la patrie éplorée.*

This superb period is composed of four members, which go on gradually increasing. It is a rule not to give more than four members to a period, and to avoid multiplying incidental propositions. Obscurity in the style is generally owing to those propositions, which divert the attention from the principal propositions and make us lose sight of them.

The construction which we have mentioned is called direct or regular, because the words are placed in those sentences according to the order which we have pointed out. But this order may be altered in certain cases, and then, we say that the construction is indirect or irregular. Now, it may be irregular, by inversion, by ellipsis, by pleonasm, or by syllepsis; these are what we call the four figures of words.

#### OF INVERSION.

*Inversion* is the transposition of a word into a place, different from that which we have assigned it. We ought never to make use of it but when it throws more clearness, energy or harmony upon the language; for, it is bad construction, whenever the relation of the correlatives is not easily perceived.

There are two kinds of inversion: the one, which, by its boldness, seems to be confined to poetry; the other, which is of ordinary use even in prose. We speak here of the latter kind only.

The following are those which are authorized by custom.

1°. We may very well place after the verb the subject by which it is governed, as: *Tout ce que lui promet l'amitié des Romains*, all that the friendship of the Romans promises him.

OBSERVATION. This inversion is a rule of the art of speaking and writing, whenever the subject is modified by an incidental proposition, long enough to make us lose sight of the relation of the verb governed to the subject governing.

2°. We may also very properly place before the governing, the noun governed by the prepositions *de* and *à*, as: *d'une voix entrecoupée de sanglots*, ils

*s'écrièrent*, in a voice interrupted by sobs, they exclaimed : *à tant d'injures qu'a-t-elle répondu ?* to so much abuse, what answer did she give ?

We also very elegantly place before the verb the prepositions *après, dans, par, sous, contre, &c.* with what is to follow them, as well as the conjunctions *si, quand, parce que, puisque, quoique, lorsque, &c.* as : *par la loi du corps, je tiens à ce monde qui passe*, by the law of the body, I am linked with this transient world ; *puisque'il le veut, qu'il le fasse*, since he will have it so, let him do it.

#### OF THE ELLIPSIS.

*Ellipsis* is the omission of a word, or even several words which are necessary to make the construction full and complete. That the ellipsis may be good, the mind must be able easily to supply the value of the words which we have thought proper to omit, as : *j'accepterois les offres de Darius, si j'étois Alexandre ; & moi aussi, si j'étois Parménion*, I would accept the offers of Darius, if I were Alexander ; and so would I, if I were Parmenion. Here the mind easily supplies the words *je les accepterois*, in the second member.

The ellipsis is very common in the answers to interrogative sentences, as : *quand viendrez-vous ? demain*, when will you come ? to-morrow, that is : *je viendrai demain*.

In order to know whether an ellipsis is good, the words that are understood must be supplied. It is exact, whenever the construction full and complete makes up the sense denoted by the words that are joined and by the circumstances : otherwise, it is not exact.

#### OF THE PLEONASM.

*Pleonasm*, in general, is a superabundance in the expression. To be good, it must be authorized by custom, and we may, with truth, affirm, that custom authorizes only those which either give a greater degree of energy to discourse, or express in a clearer manner the inward sentiment with which we are

affected. *Et que m'a fait à moi cette Troie où je cours?* *Je me meurs.* *S'il ne veut pas vous le dire, je vous le dirai, moi.* *Je l'ai vu* de mes propres yeux. *Je l'ai entendu* de mes propres oreilles. *A moi*, in the first sentence; *me*, in the second; *moi*, in the third; *de mes propres yeux*, in the fourth, and *de mes propres oreilles*, in the fifth, are there merely for the sake of energy, or to manifest an inward sentiment. But these manners of speaking are sanctioned by custom.

N. B. The above sentences will not bear the English translation with a pleonasm, except the last two.

OBSERVATION. We must not mistake for pleonasm those words which are merely expletive, as: *c'est une affaire où il y va du salut de l'état*, it is an affair in which the safety of the state is concerned; which is better than *c'est une affaire où il va*, &c. by omitting *y* which is useless on account of *où*: but those are expressions from which we are not allowed to take away any thing. ACADEMY.

#### OF THE SYLLEPSIS.

The Syllepsis takes place, whenever we make a word figure more with the idea we have of it, than with the word to which it relates.

There is a syllepsis in these expressions: *il est onze heures*; *l'an mil sept-cens quatre-vingt-dix-neuf*. When we make use of it, the mind merely intent upon a precise meaning, pays no attention to either the number or the gender of *heure* and *an*.

There is likewise a syllepsis in these sentences: *je crains qu'il ne vienne*; *j'empêcherai qu'il ne vous nuise*; *j'ai peur qu'il ne m'oublie*, &c. Full of a wish that the event may not take place, we are willing to do all we can, that nothing should put an obstacle to that wish. This is the cause of the introduction of the negative; and, although it is useless to complete the sense, yet we must preserve it, as we have already mentioned.

There is again a syllepsis, and a very elegant one, in sentences like the following ones:

Racine has said :

Entre le *peuple* et vous, vous prendrez Dieu pour juge ;  
 Vous souvenant, mon fils, que caché sous ce lin,  
 Comme *eux* vous fûtes pauvre, et comme *eux* orphelin.

The poet forgets that he has been using the word *peuple* ; nothing remains in his mind but *des pauvres* and *des orphelins*, and it is with that idea of which he is full that he makes the pronoun *eux* agree. For the same reason, Bossuet and Mezengui have said, the former : *quand le peuple Hébreu entra dans la terre promise, tout y célébroit leurs ancêtres* ; and the latter : *Moïse eut recours au Seigneur, & lui dit : que ferai-je à ce peuple ? bientôt ils me lapideront. Leurs and ils are for les Hébreux.*

## C H A P. XII.

### OF GRAMMATICAL DISAGREEMENTS, AMPHIBOLOGIES, AND, OCCASIONALLY, OF GALICISMS.

WE have chiefly to take notice of two vicious constructions, which are contrary to the principles which we have established in the preceding chapters, viz. grammatical disagreements and amphibologies.

#### I.

In general, there is disagreement in discourse, when the words which compose the various members of a sentence, or a period, do not agree one with another, either because they are construed against analogy, or because they bring together dissimilar ideas, between which the mind perceives opposition, or can see no manner of affinity.

The following examples will serve to illustrate this matter.

This sentence: *notre réputation ne dépend pas des louanges qu'on nous donne, mais des actions louables que nous faisons*, is not correct, because the first member being negative, and the second affirmative, cannot come under the government of the same verb. We ought to say : *notre réputation dépend, non des louanges qu'on nous*

*donne, mais des actions*, &c. our reputation depends, not upon the praises which are bestowed on us, but upon the praise-worthy actions which we are doing.

This other: *sa réponse est dictée, ainsi que son silence*, is also incorrect, because the participle *dictée*, being used in the feminine in the first member, cannot be understood in the masculine in the second.

But the most common disagreements are those which arise from the wrong use of the tenses.

We find one of this kind in this sentence: *il regarde votre malheur comme une punition du peu de complaisance que vous avez eue pour lui, dans le temps qu'il vous pria*, &c. because the two preterits definite and indefinite cannot well come in together: it should be: *que vous eûtes pour lui dans le temps qu'il vous pria*.

There is another in this sentence: *on en ressentit autant de joie que d'une victoire complète dans un autre temps*, because the verb cannot be understood after the *que* which serves for the comparison, when that verb is to be in a different tense; it should be: *on en ressentit autant de joie qu'on en auroit senti*, &c.

This line of Racine,

Le flot qui l'apporta recule épouvantée,

is also incorrect, because the form of the present cannot come in with that of the preterit definite: it should have been: *qui l'a apporté*.

## II.

There is amphibology in discourse, when a sentence is so construed as to be susceptible of two different interpretations: it ought to be carefully avoided. As we speak, only to be understood, clearness is the first and most essential quality of language; we should always recollect that *what is not clearly expressed is not French*.

Amphibologies are occasioned, 1°. by the use of the moods of tenses. 2°. By the personal pronouns *il, le, la*, &c. 3°. By the possessive pronouns *son, sa, ses*, &c. 4°. By nouns not being in the places they ought to occupy.



## EXAMPLE

*Of an amphibology of the first kind.*

Qu'ai-je fait, *pour venir* accabler en ces lieux  
Un héros, sur qui seul j'ai pu tourner les yeux ?

*Pour venir* makes amphibology, because we do not know whether it relates to the person who speaks, or to the person spoken to: it should have been: *pour que vous veniez.*

## EXAMPLE

*Of an amphibology of the second kind.*

César voulut premièrement surpasser Pompée; les grandes richesses de Crassus lui firent croire qu'il pourroit partager la gloire de ces deux grands hommes.

This sentence is vicious in its construction, because the pronouns *il* and *lui* seem to relate to *César*, although the sense obliges us to refer them to *Crassus*.

## EXAMPLE

*Of an amphibology of the third kind.*

*Valère alla chez Léandre; il y trouva son fils.*

The pronoun *son* is equivocal, because we do not know to which it relates, to *Valère* or to *Léandre*.

## EXAMPLE

*Of an amphibology of the fourth kind.*

*J'ai envoyé les lettres que j'ai écrites à la poste.*

*À la poste*, thus placed, is equivocal, because we do not know whether it is meant that the letters have been written at the post-office, or sent to the post-office.

## OF GALLICISMS.

We have distinguished in our “Grammaire Raisonnée,” four sorts of gallicisms: we shall only mention here those of construction.

The gallicisms of construction are, in general, irregularities and deviations from the customary rules of syntax. there are some, however, which are mere ellipses, and others which can only be attributed to the unaccountable whims of custom.

**GENERAL PRINCIPLE.** Every gallicism of construction which obscures the meaning of the sentence, ought to be proscribed. We are only to preserve those which, by the irregularity of the construction, do not lessen its perspicuity, and which are, at the same time, sanctioned by long practice.

According to this principle, we now reject this elliptic gallicism : *et qu'ainsi ne soit*, meaning *ce que je vous dis est si vrai que*, because it obscured the sentence, although it was sanctioned by custom. For instance : *j'étois dans ce jardin*, et qu'ainsi ne soit, *voilà une fleur que j'y ai cueillie*, that is : *et pour preuve de cela, voilà une fleur*, &c. which it is not easy to apprehend : for this reason, Molière and La Fontaine are, at least we think so, the last great writers that have used this expression.

One of the most common gallicisms is, that in which we introduce the impersonal verb *il y a*, used for *il est*, *il existe*. These expressions : *il y avoit une fois un roi*, *il y a cent à parier contre un*, are gallicisms. There are two in the following one : *il n'y a pas jusqu'aux enfans qui ne s'en mêlent*, even children will meddle with it (will do it).

These sentences : *il n'est rien moins que généreux*, he is far from being generous : *vous avez beau dire*, you may say what you please, but, &c. : *à ce qu'il me semble*, by what I can see, as the matter appears to me, &c. : *nous voilà à nous lamenter*, we began to lament, here we are lamenting, crying, &c. : *qu'est ce que de nous !* what wretched beings we are ! &c. &c. are also gallicisms.

The use which we make of the preposition *en*, in many sentences, is still another source of gallicisms ; some of this kind will be found in the following expressions : *à qui en avez-vous ?* whom are you angry at ? *où en veut-il venir ?* what does he aim at ? what would he be at ? what does he mean ? *il lui en veut*, he owes him a spite, a grudge, &c. The preposition *en* changes also, sometimes, the signification of verbs, and then gives rise to gallicisms.

The

The conjunction *que* produces as great a quantity of gallicisms, as : *c'est une terrible passion que le jeu*, gaming is a terrible passion : *c'est donc en vain que je travaille*, it is in vain then that I work : *ce n'est pas trop que cela*, that is not too much, it is not too much, so : *il n'est que d'avoir du courage*, there is nothing like having some courage.

Many others will be found in the use which we make of the prepositions *à, de, dans, après, &c.* but we have said enough on this subject.

Gallicisms are of very great use in the simple style : therefore, La Fontaine and Mad. de Sévigné abound in them. The middling style has not so many, and we find but few in the solemn oratorical style, and these even of a peculiar nature. We shall here insert, two examples of gallicisms in the sublime, both taken from the tragedy of Iphigenia, by Racine :

Avez-vous pu penser qu'au sang d'Agamemnon  
Achille préférât une fille sans nom ?  
Qui de tout son destin ce qu'elle a pu comprendre,  
C'est qu'elle sort d'un sang, &c.

And

*Je ne sais qui m'arrête* et retient mon courroux,  
*Que par un prompt avis de tout ce qui se passe*  
*Je ne cours des dieux divulguer la menace.*

In the first sentence, *qui* is subject, though without a verb relating to it ; and in the second, *je ne sais qui m'arrête que je ne cours*, is contrary to the rules of common contraction. “ But,” says Vaugelas, “ those extraordinary phrases, far from being vicious, possess so much the more gracefulness, as they are more peculiar to each language.”

## CH A P. XIII.

### A TREATISE ON ORTHOGRAPHY.

ORTHOGRAPHY is the manner of writing all the words of a language, according to the custom received and adopted by the best writers. The orthography of the French language is not easy, because the same

sound is not always represented by the same combination of letters, and because it sometimes happens, that the same combination presents different sounds. Several famous modern writers, struck with this inconsistency, have endeavoured to remedy it; they have proposed plans of reform, which we shall mention, whenever the knowledge of them may prove useful to foreigners, and guard them against innovations which have not yet received the sanction of usage. No writer, however celebrated, however enlightened he may be, has a right to make any alterations in this respect, and nobody should adopt those which he has taken upon himself to make, when the French Academy, the sole competent judge of this matter, has constantly and obstinately rejected them.

This little treatise, therefore, shall have for its basis, the decisions of the Academy, because, in an elementary work, composed for the instruction of foreigners, it would be absurd and ridiculous to give the practice of one writer as the general practice. But, before we enter the subject, we shall speak of the signs of orthography, which are six, viz: the accents, the apostrophe, the hyphen, called *tirct* or *trait d'union*, the diæresis, called *tréma*, the *cédille*, and the parenthesis.

#### OF ACCENTS.

We must not confound the accents of which we are going to speak, with those mentioned in the first part of this grammar (Chap. III. Art. I.), they have nothing in common but the name. These are merely printed accents, which are used to mark the different sorts of *e*'s and long vowels.

The acute accent (´) is placed over the *e* acute, which we call *fermé*, as: *bonté*, *bontés*.

The grave accent (`) is placed over the *e* open, as: *il mène*, *il pèse*, *succès*, *décès*.

OBSERVATION. When the *e* is open short, some authors use no accent, and others use the acute: but the Academy, the sole tribunal that we are to acknowledge, write *père*, *mère*, *règle*, *modèle*.

This accent is also placed over à preposition : *rendez à Dieu et à César* ; over là adverb : *il est là* ; over *holà* ; over *ça*, adverb : *cà et là*, and their compounds ; over *où*, adverb : *où est-il ?* over *dès*, preposition : *dès le point du jour* ; over *près*, *après*, *auprès*, prepositions : *près du feu*, &c. over *très*, adverb. But not over *les*, article, nor over the pronouns *la*, *des*, *mes*, *tes*, *ses*, *ces*, &c.

The circumflex accent (^) is placed over the *e* very open, in syllables where they omit the *s*, as : *tempête*, *fête*, &c. This sound, being very long, sensibly expresses the successive but rapid elevation and depression of the tone of the voice.

OBSERVATION. The above words were formerly spelt with an *s* ; by degrees, this *s* was omitted in the pronunciation ; and, in order to mark this omission, they lengthened the syllable. This lengthening we have marked with the circumflex accent, and such is the origin of it. For this reason, we place it over those syllables in which the omission of a letter has been supplied by the length of the sound, as in *bâiller*, *hôte*, *gîte*, *flûte*, &c. which were formerly spelt *bailler*, *hoste*, *giste*, *fluste*, &c.

N. B. The circumflex accent is also placed over *dû*, participle of the verb *devoir*, to distinguish it from *du*, preposition-article.

#### OF THE APOSTROPHE.

The apostrophe is the omission of a letter at the end of a word, for the facility of pronunciation. The sign of this omission is a comma, which is placed at the top of the consonant, and in the place which the vowel would occupy, if there were no apostrophe, as : *l'ame*, *jusqu'où*, *s'il*.

In French, the *e* mute is always omitted in the pronunciation before a vowel ; but in writing, the ellision is not marked with the apostrophe, except in the monosyllables *je*, *me*, *te*, *se*, *que*, *de*, *ne*, *ce*, and in *quelque*, *entre*, *jusque*, *quoique*, as : *j'aime*, *qu'a-t-il dit ? c'est la vérité* : but *quelque* drops the *e*, only before

*un* and *autre*, as : *quelqu'un*, *quelqu'autre* : we write without ellision, *quelque éclairé*. *Entre* drops the *e* before *eux*, *elles*, *autres*, as : *entr'eux*, *entr'elles*, *entr'autres* : and *jusque* drops it before *à*, *au*, *aux*, *ici*, as : *jusqu'à Londres*, *jusqu'au ciel*, *jusqu'aux nues*, *jusqu'ici* : we also write : *quel qu'il soit*, *quoiqu'il fasse*, &c.

The *a* is omitted, only in *la*, article or pronoun, as : *l'ame*, *je l'entends*, for *la ame*, *je la entends* : we, indeed, say *la onzième page*, but it is because this noun of number is often written in figures, *la XI. lettre*. We also say : *le oui et le non*.

The *i* is dropped, only in the conjunction *si*, before the personal pronoun masculine, both in the singular and in the plural : *s'il vient*, *s'ils viennent*.

According to du Marsais, the word *apostrophe* is masculine, when it means the sign which denotes the omission of the final vowel. "It is wrong," says he, "to mark it feminine in all dictionaries, even that of the Academy."

#### OF THE HYPHEN.

The hyphen, called *tiret* or *trait d'union*, is a little straight horizontal dash, in this manner (-), which is placed between words which we wish to unite.

The hyphen is placed between the radical words of compounds, as : *gentil-homme*, *arc-en-ciel*, *garde-fou*, but it should never be put between those which are merely in composition, as : *au dessus*, *au dessous*, *c'est à dire*, *peu à peu*, &c. but, in spite of all that has been said by men of letters, printers have obstinately preserved it in those words.

We also put it after the verb, when it is followed by a pronoun subject, whatever may be the reason of that transposition, as : *irai-je ?* *puissiez-vous !* *était-ce lui ?*

OBSERVATION. When these words *il*, *elle*, *on*, are thus transposed after a verb ending with a vowel, we place between the two a *t* euphonical, which we separate from the verb by a hyphen, and from the



pronoun by another, as : *m'aime-t-il ? viendra-t-elle ? les approuve-t-on ?*

We also put it after the first and second persons of the imperative, when they are followed by the pronouns *moi, toi, nous, vous, le, la, lui, les, leur, y* and *en*, as : *donnez-moi, prêtez-lui, allez-y, &c.* When they are followed by two, each pronoun is preceded by a diaræsis, as : *rendez-le-lui, donnez-nous-les.*

It is likewise put between these words : *ceux-ci, ceux-là, ce livre-ci, &c. ho-çà, oui-dà ;* but we write without any hyphen : *de cà, de là, venez cà, il ira là.*

We think it proper to mention, that the Academy write the words which are compound of the prepositions *entre* and *contre*, sometimes with, sometimes without, a hyphen : about all such words recourse must be had to the dictionary.

#### OF THE DIARÆSIS.

The diaræsis, called *tréma*, is a figure composed of two dots disposed horizontally in this manner (") which is put over the vowels *e, i, u*, to show that they are to be pronounced separately from the vowel contiguous to it. We write *haïr, aïeux, ambigüe, cigüe, Saül, &c.*

We write without a diaræsis the vowel preceded or followed by *é fermé*, as ; *déiste, réussir, envié*, because the acute accent is sufficient to show that the *é* and *i*, and the *é* and *u*, are to be pronounced separately.

We also write without a diaræsis *statue, étendue, vue, &c.* because the pronunciation is the same, with or without it : but we must place it over the *u*, preceded by *g*, when that *u* is to be pronounced by itself ; otherwise, it could not be distinguished from the *u* which forms one syllable with the *e* mute. It is the diaræsis alone that shows the distinction between *cigüe* and *intrigue*.

OBSERVATIONS. 1°. It were to be wished that the *ä* and *ö* had been adopted ; we would thus have

obviated a difficulty, which greatly puzzles foreigners, and even Frenchmen themselves. They would know that we ought to say : *äörte*, *äöute*, and *aorise*, *aoôte-nor* ; *nous arguöns*, *il arguä*, and *nous narguons*, *il nargua* ; *irrémédiäble*, and *diable*.

2°. We ought not to use *i*, instead of *y*, when this letter stands for two *ii*'s. We must write : *voyelle*, *royaume*, *pays*, *essuyer*, *employer*, &c. because such a substitution would oblige us to pronounce : *vo-ielle*, *ro-iaume*, *pa-is*, &c. We make this observation, because this spelling is to be found in many books printed in foreign countries.

#### OF THE CÉDILLE.

The *cédille* is a small figure like this ( , ), placed under the *c*, when, on account of the etymology, we preserve that *c* before *a*, *o*, *u*, although we do not give it the hard pronunciation, which it has before those vowels. Thus, from *glace*, *glacer*, we write *glacant*, *glacon* ; from *France*, *François* ; from *recevoir*, *reçu*, &c. where we see that the accidental sound of the *c* is preserved by means of the *cédille*.

#### OF THE PARENTHESIS.

By *parenthesis* we understand two crochets or little arches, opposed one to the other by their concavity, between which we place an accessory, but complete sense, which interrupts the continuity of the principal sense. It is no longer used by good writers ; therefore, it is needless to give any examples of it.

Such are the signs of orthography, of which we are going to explain the principles, when we have said a few words about capitals.

Capital letters, otherwise called *majuscules*, are destined by custom, 1°. to compose the titles of books. 2°. to begin all sentences and each line of poetry. 3°. to be at the head of all proper names of men, places, and festivals : *David*, *Londres*, *Noël*.

As for the names of arts, sciences and dignities, we are to examine whether they are the principal subject of discourse, or whether they are used in a general or

adjective sense. In the first instance, we write: *La Philosophie est utile dans la plupart des circonstances de la vie. La connoissance des principes de la Grammaire est essentielle pour bien écrire. Les devoirs des Rois ne sont pas des choses indifférentes.* But, in the second instance, we say: *l'Epicuréisme est un genre de philosophie très-commode. Les Synonimes de l'Abbé Girard renferment d'excellens principes de grammaire. La mort n'épargne ni les rois ni les empereurs. Il est empereur et roi.*

Usage also requires that, in epistles to the king, we should write the personal pronoun regimen with a capital, as: *Grand Roi, pour Te louer. . . c'est pour Toi seul.*

#### ART. I.]

##### THE ORTHOGRAPHY OF SUBSTANTIVES.

See page 56, the formation of the plural of substantives, as well as the exceptions. The following are the most important observations.

I. Through a custom which has obtained in most printing-offices, we omit, in the plural, the final *t* of words ending, in the singular, in *nt*; but it is in polysyllables only; for, it is preserved in monosyllables. We write: *parlement, parlemens; gant, gants.* The word *gens* is the only one excepted, and it is never spelt with a *t*. There is no inconvenience in this change, with regard to substantives: nevertheless, Mr. Didot, whose editions do so much honour to the French presses, has constantly rejected it. The Academy admits it.

II. The final consonants of most words are not pronounced. In order to know whether there is in a word a final consonant which is not sounded, we must recur to its derivatives. Thus, we shall know that we are to write *plomb, dard, sourcil, sanglot, &c.* since their derivatives are, *plomber, darder, sourciller, sangloter, &c.* We shall find that we must spell *fard* and *art*, because *farder* is derived from the first, and *artifice* from the second.

III. The substantives formed of verbs end in *ment*,

and they are formed by changing the participle present into *ement*. Thus, of *reniant* and *agréant*, we form *reniement* and *agrément*. The Academy have preserved the *e* mute in some of these words and dropped it in others. They write *châtiment* and *crucifement*, *dégravóiment* and *aboíement*. This motly kind of spelling is a burthen on our memory, and present usage inclines towards the total omission of this useless *e*; but, as it is not yet general, it is best to conform to the orthography of the Academy's dictionary, which often gives the two spellings.

IV. The nasal vowels *am*, *an*, *can*, *em*, *en*, have the same sound. *Am* and *em* are used before *b*, *m*, *p* and *ph*: *ambiguïté*, *emmener*, *emporter*, *amphibie*; and *an* or *en*, before any other consonant, and in compound words derived from a noun and a verb: *ancré*, *encre*, *enrôlement*, &c. We except *néanmoins*.

But there is another difficulty which is not so easily removed, which is, to know whether we are to write the words with *am*, *an*, or with *em*, *en*. Some lay it down as a rule, that we ought to follow the Latin orthography; but, beside that this rule is unknown to nineteen out of twenty of those that speak French, it is not always safe: for, if we write *ambition*, *année*, *empreinte*, *cendre*, on account of the Latin etymology, we also write, notwithstanding that etymology: *rampe*, *damnation*, *langue*, *convenance*. The safest way, therefore, when there is any doubt, is to have recourse to the dictionary.

V. The nasal vowels *im*, *in*, *aim*, *ain*, *ein*, have also the same sound; but it is easy to know which we are to use. When this sound begins the word, we ought to make use of *im*, *in*: *impoli*, *incivil*. We only except *ainsi* and the old word *ains*.

When this sound is in the body of the word, we must consider its derivatives. We write *faim*, *fin*, *pain*, *sercin*, since the derivatives are *famine*, *finir*, *panctier*, *sérénité*. When the words do not come under this rule, we are forced to recur to the Latin orthography and much better to the dictionary.

IV. The nasal vowels *om*, *on* and *con*, have the

same sound. *On* is oftenest to be found. *Om* is only in the words where that sound is followed by *b*, *m*, *p*; except *comite* (earl) and its derivatives. We also write *automne*, *nom*, *pronom*.

*Eon* is never used but in these words: *bourgeon*, *dongeon*, or *donjon*, *drugeon*, *esturgeon*, *pigcon*, *plongeon*, *sauvagcon* and *surgeon*.

VII. The three nasal vowels *um*, *un* and *eun* have the same sound. *Um* has but one word *parfum*, and *eun* has but this, *à jeun*.

VIII. *Au* and *eau* have the same sound. *Au* is final, only in *boyau*, *étau*, *gruau*, *hoyau*, *joyau*, *noyau*, *Pau* (a town), *préau*, *tuyau*: in words which have a final consonant in the singular: *défaut*, *la faux*, &c. and in the plural of the words in *al*; *maux*, &c. In the body of a word, we write *au*, when this sound is not the last syllable: *aumone*, *chauffage*, &c. We except *pseaume*, although we write *psautier*.

*Eau* is written in final syllables, and in the compounds of *beau* and *nouveau*. We write *hameau*, *troupeau*, *beauté*, *nouveauté*, &c.

IX. *Eu* and *œu*. We write with *œu*: *nœud*, *vœu*, *œuf*, *sœur*, *les mœurs*, *bœuf*, *mœuf*, *cœur*, *chœur*. All the other words are spelt with *eu*: *heureux*, *demeurer*, *le jeu*. *Eux* is affected to the adjectives and to the plural of nouns in *eu*.

X. *Ace* and *asse*. The words in *ace* are: *audace*, *besace*, *bonace*, *contumace*, *coriace*, *Dace*, *dédicace*, *efficace*, *espace*, *face*, *glace*, *grâce*, *grimace*, *limace*, *Panrace*, *place*, *populace*, *Thrace*, *trace*, *vivace*, *vorace* and *villace*.

All the other words are in *asse*, as well as all the imperfects of the subjunctive in the first conjugation: *bécasse*, *que j'aimasse*, &c.

XI. *Ece* and *esse*. We write with *ece*: *la Grèce*, *espèce*, *Lucrèce*, *Lutèce* (the ancient name of Paris), *nièce*, *pièce*, *il dépèce*.

All the other words are written with *esse*: *adresse*, *tendresse*, &c.

The termination in *esce* is only found in *vesce* (vetch), and in *il acquiesce*: but that in *aisse* is in all

the terminations of the verbs in *aïsser* : *je laisse, il délaisse, &c.* and in *la graisse, la caisse* and *l'abaisse*, (the under-crust of a pye, &c.)

XII. *Ice* and *isse*. The words in *isse* are : *abscisse, Clarisse, coulisse, écrevisse, esquisse, jaunisse, lisse*, (even) *la mélisse, Pythonisse, réglisse, saucisse, Suisse, Ulysse*, and the imperfect of the subjunctive in verbs whose preterit definite of the indicative ends in *is* : *que je finisse, rendisse, &c.*

All the rest are in *ice* : *lice, calice, &c.*

XIII. *Oce* and *osse*. We write in *oce* : *atroce, féroce, négoce, nocce, précocce, sacerdoce.*

The other words are in *osse* : *la basse, l'Ecosse, &c.*

XIV. *Uce* and *usse*. The words in *uce* are : *le prépuce, la puce, il suce* (from *sucer*), *aumuce*, spelt by some *aumusse*.

The termination in *usse* is found in *un Russe, la Prusse* and in the imperfect of verbs in the subjunctive : *que je voulusse, vécuisse, &c.*

XV. *Iffe* and *iphe*. We write in *iffe* : *chiffe, la griffe, il biffe, il attiffe*, and with one *f*, *pontife*.

The other words are in *iphe* : *apocryphe, logogriphe.*

XVI. *Afe* and *aphe*. The words in *afe* are : *agrafe, carafe, parafe, patarafe.*

The rest are in *aphe* : *géographe, &c.*

XVII. *Offe* and *ophe*. *Offe*, is to be found, only in *étoffe*, and its derivatives.

XVIII. *Aine* and *cinc*. The latter is found only in *aveine, baleine, haleine, peine, reine, veine, verveine, la Seine*, and *Magdelcinc*.

All the rest are in *aine* : *fontaine, plaine, &c.*

XIX. *Ance* and *ence*. We write with *a* : *abondance, constance, vigilance, &c.* and with *e* : *prudence, conscience, absence, &c.* In this respect, we follow the Latin orthography ; but, as few persons can refer to it, the dictionary ought to be consulted, when any doubt arises.

XX. *Ene* and *enne*. We write in *enne* : *antenne, couenne, étrenne, garenne, renne*. Also *Rennes, Vareenne, Vienne*, (names of towns).



All the rest are in *enc* : *ébène*, &c.

Here, we must observe that most verbs are spelt with a single *n* : *il égrène*, *il mène*, &c. But usage requires that it should be doubled in the verbs ending in *enir*, *endre* : *qu'il vienne*, *qu'il prenne*, &c.

XXI. *Erre* and *aire*. We write in *erre* : *Angleterre*, *cimeterre*, *équerre*, *erre*, *erres*, *fumeterre*, *guerre*, *lierre*, *parterre*, *Pierre*, *la serre*, *la terre*, *le tonnerre*, *le verre*, and their compounds : as also the verbs *il atterre*, *déferre*, *desserre*, *déterre*, *erre*, *ferre*, *serre*.

All the rest are in *aire* : *affaire*, *repaire*, &c. *plaire*, &c.

XXII. *Aître* and *être*. The words in *aître* are : *maître*, *traître*, *naître*, *paître*, and their compounds.

All the rest are in *être* : *fenêtre*, *le hêtre*, *champêtre*, &c. *être* and its compounds *peut-être*, &c.

XXIII. *Ale* and *alle*. The words in *alle* are : *la balle*, *la dalle*, *galle* (*galnut*), *Galles* (*Wales*), *la halle*, *la malle*, *la salle*, *la stalle* and *intervalle* ; also the verbs *il emballe*, *installe*.

All the rest are in *ale*.

XXIV. *Ule* and *ulle*. The words in *ulle* are : *nulle* (*feminine of nul*), *bulle*, *Tulles* (*a town*), *Catulle*, *Raimond-Lulle* and *Tibulle*.

All the rest are in *ule*.

XXV. *Ate* and *atte*. The words in *atte* are : *une batte*, *une chatte*, *une datte*, *une matte*, *une patte*, as well as the verbs *il flatte*, *gratte*, *qu'il batte*.

All the rest are in *ate*.

XXVI. *Ete* and *ette*. Substantives and adjectives are generally in *ette* : *aigrette*, *nette*, &c. We except : *agonothète*, *anachrète*, *athlète*, *axipète*, *centripète*, *comète*, *diète*, *diabète*, *épithète*, *planète*, *poète*, *prophète*, *rubète* and the adjectives *complète*, *discrète*, *inquiète*, *replète*, *secrète*. As for verbs, those in *eter* or *éter*, are in *ète* : *j'achète*, *je prête*, *il inquiète*, &c. except *je cache* : but those in *ettre* have always *tt* : *que je mette*, &c.

XXVII. *Ite* and *itte*. This last termination is to be found only in *quitte* and its compounds.

XXVIII. The words in *sion*, *tion*, *xion* and *tion*, are very puzzling for persons who do not know Latin ; for they conform to its orthography.

We write in *sion* the words in which this termination is preceded by *l*, *n* or *r*, as : *émulsion*, *ascension*, *version*, &c.

The words in *tion* are 1°. The exceptions after *n* and *r* which are, for *n* : *attention*, *circonvention*, *contention*, *convention*, *détention*, *intention*, *invention*, *manutention*, *obvention*, *prétention*, *prévention*, *subvention*; and for *r* : *assertion*, *désertion*, *insertion*, *portion* and *proportion*. 2°. All the words in which the termination *tion* is preceded by any other letter than *l*, *n*, *r*, as : *nation*, *motion*, *question*, *mixtion*, &c.

*T* preserves its proper sound in the nouns in which it is preceded by *s* or *x* : *question*, *mixtion* ; it is pronounced as in *natif*, *motif*. Otherwise, it takes the accidental sound of *s* ; *attention* is pronounced *at-tension*.

We write with *x* : *complexion*, *connexion*, *flexion*, *fluxion*, *génuflexion*, *inflexion*, *Ixion* and *réflexion*.

All the rest are in *tion* : *action*, &c.

XXIX. The letters *gu* form a syllable of themselves, in the terminations of the verbs *arguer* ; in the substantives *ciguë*, *ambiguïté*, *contiguïté*, and in the adjectives, *aiguë*, *ambiguë*, *contiguë*.

XXX. *Ge*, *gi* and *je*, *ji*, having the same sound, one is often at a loss to know what ought to be the orthography of words.

1°. We use the *j* and not the *g*, in almost all the words in which we hear the sound of *ja*, *jo*, *ju* : *jalousie*, *joli*, *jubier*, &c.

EXCEPTION. We except *geole* and its compounds: the tenses of the verbs in *ger* : *il mangea*, *nous nageons*, &c. The words *gagreur*, *mangeure*, &c. which are pronounced : *jole*, *manja*, *gajure*, &c. , and this is the reason of the *e* being put after *g*, in order to soften the proper sound of this letter. With regard to the last words, we have to observe that they are pronounced with the sound of *u*, although we pronounce as *cu*, *gagcur*, *mangcur*.

2°. The

2°. The words, in the middle or at the end of which we hear the sound of *je*, *ji*, are spelt with *ge*, *gi* : *agissant*, *rougir*, &c.

EXCEPTION. We except *abjeët*, *adjeëtif*, *assujé-tir*, *conjeëture*, *déjeëtion*, *se déjeter*, *déjeuner*, *injeëtter*, *interjeëtion*, *interjeter*, *je*, *jeëtigation*, *jeëtices*, *Jéhova*, *jéjunum*, *Jérémic*, *le jet*, *jetée*, *jeu*, *Jeudi*, *à jeun*, *jeune*, *majesté*, *majeur*, *objeëtter*, *objet*, *rejet*, *sujet*, *trajet*, &c. and their compounds: a few proper names: *Jean*, *Jéhu*, *Jérusalem*, &c.

3°. We ought never to use *j* before *i*, except through elision in the pronoun *je*, as: *j'ignore*, *j'instruis*, &c. and every where else we write *g*, as: *gibier*, *giboulée*, &c.

XXXI. There are two difficulties with respect to *s*.

1°. In the nouns compound of the prepositions *de*, *pre*, *re*, and the simple of which begins with *s*, sometimes it is not doubled, as in *préséance*, *resaisir*; and sometimes it is doubled, as in *pressentiment*, *ressource*, &c. although, in both cases, it is the same pronunciation. Sometimes even, the *e* which precedes the *s* is pronounced as acute, *ressusciter*, and sometimes as mute: *dessus*, *dessous*, *ressembler*, *ressource*. For this orthography, we must have recourse to the dictionary, in case of any doubt.

2°. We have seen that *s*, between two vowels, has the sound of *z*; but there are words which ought to be spelt with this last letter. These are: *Azamo-glan*, *Azebro*, *azerole*, *azimut*, *Azof*, *Azoth*, *azur*, *azime*, *Bazas*, *Beziers*, *bézoard*, *bizarre*, *la buze*, *Byzance*, *douze*, *la gaze*, *la huze*, *gazette*, *gazon*, *gazouiller*, *onze*, *quatorze*, *quinze*, *seize*, *treize*, *trapèze*, *zizanie*, and perhaps a few more; also several names of cities, as: *Maizières*, *Mouzon*, &c.

## ART. II.

### THE ORTHOGRAPHY OF ADJECTIVES.

See page 61, the formation of the feminine of adjectives; page 63, the formation of the plural; and page 70, the observations upon nouns of number.

We have now to add :

1°. That there is a very great inconvenience attending the omission of the *t*, in the plural of adjectives, ending in the singular in *ut* ; for, if we write, in the masculine plural, *paysans* and *bienfaisans*, will not a foreigner conclude that the feminine plural is the same for those two words, and therefore, that they ought to say, in the feminine, *paysantes*, because we say *bienfaisantes* ? or that they are to say *bienfaisannes*, because we say *paysannes* ? If they do not attend to the singular, analogy must lead them to either of these conclusions. The present practice of the Paris presses, except Didot's, is therefore, extremely wrong. Nevertheless, we must own that the Academy adopts the practice.

The adjective *tout* always drops the *t* in the plural masculine—we write *tous*.

2°. That we ought to write *nu*, *feu*, *demi*, in the cases specified, page 67 ; and that we ought also to omit the *e* in the adjective *grande*, marking, nevertheless, that suppression by an apostrophe, in the following words : *grand'mère*, *grand'messe*, *grand'chambre*, *grand'salle*, *grand'chère*, *grand'chose*, *grand'merci*, *à grand'peine*, *grand'peur*, *grand'pitié*.

3°. That Mr. Beauzée, in his dissertation, inserted in the Encyclopedia, and the other neographers, who will not have the consonant to be doubled in the feminine of adjectives, when that doubling is not necessary for the sound, ground their opinions on reasons which are sometimes very plausible ; but that the doubling of it is sanctioned by usage, and most probably will always be so. The Academy preserves it.

#### ART. III.

##### THE ORTHOGRAPHY OF PRONOUNS.

See what we have said upon this sort of words, and especially upon *tout*, *quelque que*, *quel que*.

We have at present to add,

1°. That *leur* never takes *s* at the end, when it is joined to a verb, as it then stands for *à eux*, *à elles*, as : *je suis content de ces enfans* ; *je leur donnerai un prix*. But this pronoun takes *s*, when it is joined to

a substantive plural, as it then stands for *d'eux, d'elles*, as : *un père aime ses enfans, mais il n'aime pas leurs défauts.*

2°. That we put no accent over the *o* in *notre, votre*, when these pronouns are joined to a noun, as : *votre père, notre maison* : but that we place the circumflex accent over the *o* in *le nôtre. le vôtre, la nôtre, la vôtre*, as : *mon livre est plus beau que le vôtre ; votre maison est mieux située que la nôtre.*

#### ART. IV.

##### THE ORTHOGRAPHY OF VERBS.

In the singular of the present of the indicative,

1°. If the first person end in *e*, we add *s* to the second, and the third is like the first : *j'aime, tu aimes, il aime.*

2°. When the first person ends in *s* or *x*, the second is like the first, and in the third we change *s* or *x*, into *t* : *je finis, tu finis, il finit : je veux, tu veux, il veut.*

3°. As in the verbs *cre, tre* and *dre*, not ending in *indre*, the first and second persons are in *cs, ts* or *ds*, we merely omit the *s* in the third : *je convaincs, tu convaincs, il convainc ; je combats, tu combats, il combat ; je rends, tu rends, il rend.*

The plural is always in *ons, ez, ent ; nous aimons, vous aimez, ils aiment.*

OBSERVATIONS. 1°. The second person singular in every tense always ends in *s*. The letter *x*, which we sometimes find at the end of the second person, in the present of the indicative. is not an exception, since this *x* has only the sound of *s* ; for this reason, our neographers would have us use the *s* instead of that *x* which is useless.

2°. The second persons plural, in almost all the simple tenses, ought to be spelt with *z* and not with *s*, because this is what distinguishes them from the participle past in *és* : *vous aimez, vous êtes aimés.* The great number of Dutch editions which are circulating in England has induced us to make this observation.

As for any exceptions to what we are going to say in this article, see the irregular verbs.

The imperfect is always, for the singular, in *ois, ois, oit*, and for the plural, in *ions, icz, oient*; there is no exception: *j'aimois, tu aimois, il aimoit; nous aimions, vous aimiez, ils aimoient*.

OBSERVATION. We have seen that *oi* has various sounds; sometimes that of *è* grave open, and sometimes that of the diphthong in which we hear both the *o* and the *i*: these two sounds are found in *je voiturôis*.

To remedy this imperfection, the Abbé Girard proposed that *oi* should be changed into *ai*: but, having found that by avoiding an inconvenience, he was falling into another, he retracted, in his *Vrais Principes de la Langue Française, ou la Parole réduite en Méthode, conformément aux Loix de l'Usage*. Voltaire, however, adopted this change, and his example was followed by some few young literati; but the Academy has constantly opposed it, because *ai* has also two sounds (for, we do not speak here of that of *e* mute in *faisant*) viz: that of *é* acute, in *j'aimai*, and that of *è* grave, in *jamais*, sounds which may also be found in *j'aimais*, which would be as vicious as the two sounds of *je voituroid*. Besides, it also happens that, in this system, *ai* in the preterit definite and the future, has a sound different from that of *ai* in the imperfect and the conditional, all which increases the difficulty instead of lessening it.

Duclos is the only one that has been consistent, by proposing that *oi* should be changed into *è* grave open: *je voiturès, je voiturerès*; but this change has not been better relished than the other. See what is said of this sound, p. 4.

The preterit definite has four terminations.

1°. In *ai, as, a, âmes, âtes, èrent*: *j'aimai, tu aimas, il aimas, nous aimâmes, vous aimâtes, ils aimèrent*.

2°. In *is, is, it, âmes, ites, irent*: *je finis, tu finis, il finit, nous finîmes, vous finîtes, ils finirent*.

3°. In *ins, ins, int, îmes, îtes, inrent*: *je vins, tu vins, il vint, nous vîmes, vous vîtes, ils vinrent*.



4°. In *us, us, ut, âmes, âtes, urent : je reçus, tu reçus, il reçut, nous reçûmes, vous reçûtes, ils reçurent.*

The future of the indicative is always in *rai, ra, ras, rous, rez, ront : j'aimerai, tu aimeras, il aimera, nous aimerons, vous aimerez, ils aimeront.* There is no exception.

The present of the conditional is in *rois, rois, roît, rions, riez, roient : j'aimerois, tu aimerois, il aimerait, nous aimerions, vous aimeriez, ils aimeraient.* This also is without exception.

OBSERVATIONS. 1°. Our neographers change also, in the conditional, *oi* into *ai*, but with as little foundation. We insist upon this important point, because there are teachers, who make their pupils adopt this manner of spelling, as the most conformable to usage, although it has been constantly rejected by the best writers and by the French Academy, the only tribunal that has a right to decide upon orthography.

2°. We must never put *e* before *rai*, in the future, and *rois*, in the conditional, except in the first conjugation. We ought to write : *je recevrai, je rendrai, je courrois*, not *je receverai, je renderai, je courrerois.* The verb *cueillir*, however, makes *je cueillerai.*

3°. In poetry we sometimes omit this *e*, in some verbs of the first conjugation, when it is not pronounced : *il agréa, il prêta j'agrérois je prêrois.* Our neographers would have that omission to take place in prose ; but they ought not to be imitated.

The present of the subjunctive is in *e, es, e, ions, iez, ent : que j'aime, que tu aimes, qu'il aime, que nous aimions, que vous aimiez, qu'ils aiment.*

The imperfect of the subjunctive has four terminations.

1°. In *asse, asses, ât, assions, assiez, assent : que j'aimasse, que tu aimasses, qu'il aimât, que nous aimassions, que vous aimassiez, qu'ils aimassent.*

2°. In *isse, isses, ît, issions, issiez, is ent : que je finisse, que tu finisses, qu'il finît, que nous finissions, que vous finissiez, qu'ils finissent.*

3°. In *insse, insses, înt, insions, insiez, insent : que je vinsse, que tu vinsses, qu'il vînt, que nous vinssions, que vous vinssiez, qu'ils vinssent.*

4°. In *usse, usses,ût, ussions, ussiez, ussent* : que je reçusse, que tu reçusses, qu'il reçût, que nous reçussions, que vous reçussiez, qu'ils reçussent.

The present of the infinitive has four terminations, viz : *er, aimer : ir, finir : oir, recevoir : re, rendre.*

The participle present always ends in *ant* : *aimant, finissant, recevant, rendant.*

The participle past has various terminations, the principal of which are : in *é* acute, *aimé* : in *i*, *fini* : in *u*, *reçu* : some are in *ert, ouvert* : in *is*, *pris* : in *uit, réduit* : in *int, plaint, &c.*

See the formation of the tenses, page 153.

OBSERVATION. We have remarked, page 3, that *ai* has the sound of *e* mute in *faisant, je faisais, nous faisons, &c.* as also in the derivatives : *contre-faisant, &c.* and, page 23, that *bienfaisant, bienfaisance*, have the same sound in conversation, because such is the pronunciation of all those that speak well, and because this practice is general at Paris. Our neographers have not failed to substitute the *e* mute in the place of *ai* : but this change has been rejected by our best writers, except Voltaire and a few others, and particularly by the Academy, who have only marked the pronunciation of *ai* in those words. This orthography has indeed been adopted in some Printing-offices of the metropolis, but Mr. Didot, whose authority will certainly prevail before long, has constantly adhered to the old spelling.

#### ART. V.

##### THE ORTHOGRAPHY OF ADVERBS.

The following adverbs require the acute accent before *ment*, viz. *aisément, aveuglément, commodément, communément, conformément, délibérément, démesurément, désespérément, désordonnément, déterminément, effrontément, énormément, expressément, figurément, importunément, impunément, incommodément, inconsidérément, indéterminément, inespérément, inopinément, malaisément, modérément, nommément, obscurément, obstinément, opiniâtrément, passionément, posément, précisément, prématurément, privément, profondément, profusément, proportionnément, sensément, séparément,*

*serrément, subordonnement.* The others ought to be without, although spelt in the same manner.

We write in one word : *alors, auprès, aussitôt, autrefois, autour, bientôt, enfin, ensuite, lorsque, parce que* (in two words) *plutôt, pourquoi, puisque, quelquefois, toutefois*, but we write in two words : *dès lors, pour lors, de près, de loin, assez tôt, assez tard, plus tard, au bout, au devant, une fois, par fois, à la fin, à la suite, par ce que* (in three words) , *pour qui, pour moi, &c.*

In this little treatise, we have cleared up the principal difficulties of the French orthography, and given an accurate explanation of the present practice, agreeably to the decisions of the Academy. To complete its utility, we have only to add a few reflections on the doubling of consonants.

The numerous partisans of the old orthography are for doubling the consonants, whenever it is conformable to etymology, or when it denotes the quantity. Our neographers, on the contrary, object to it, on the ground that it is sometimes against both etymology and quantity. Without entering into a discussion which is foreign to these elements, we shall establish some principles which may prove useful in this matter, and which besides, are agreeable to the orthography of the Academy and of Mr. Didot.

It is generally agreed that the consonants *h, j, k, q, v, x* and *z* are never doubled, and that it is conformable to the genius of our language to dispense with the doubling of *b* and *p* : but that *c, d, f, g, l, m, n, r, s,* and *t,* are more or less susceptible of being doubled.

PRINCIPLE I. No consonant is doubled after a vowel, either long, or marked with a circumflex accent, nor after a nasal sound ; so that we generally find it only after short vowels. We write : *côte*, and *botte*, *bâtiment* and *battre*, *tête* and *nette*, &c.

PRINCIPLE II. We ought to double the consonant in the formation of the tenses of verbs, when it is double at the root, which is the infinitive. We write : *nous donnons, vous lutterez, vous me promettrez*, because the infinitives are : *donner, lutter, promettre*.

In a work lately printed at Paris, we have found *jetter* and *il jette*, and in the preterit and participle past,

*il jeta, elle fut jetée.* The spelling of the Academy is: *jeter, je jette, je jetois, j'ai jeté, je jetterai, je jetterois.*

PRINCIPLE III. When a vowel begins a compound word, we generally double the following consonant, when, after that consonant, there is a vowel. Thus, we write: *accourir, affermir, opposer, desserer, difficile, &c.*

One may very well suppose that there are exceptions to the above principles; but this proves how cautious we should be, when we meet with any deviation from them, especially in the formation of the feminine of adjectives.

OBSERVATIONS. 1<sup>o</sup>. We never double *b* and *g* in words beginning with *a*: *abrégé, agréger, abaisser, agrandir, &c.* except in *Abbeville* (a town of Picardy), *abbé*, and its derivatives; *aggraver*, and its derivatives.

2<sup>o</sup>. In words beginning with *ad*, the doubling of the consonant takes place, only in these four words: *addition, additionner, adducteur* and *adduction.*

## CHAP. XIV.

### OF PUNCTUATION.

Punctuation is the art of denoting in writing, by means of certain signs agreed upon, the proportion of pauses which are to be made in speaking. For, the repose of the voice in discourse, and the signs of punctuation in writing, ought always to correspond.

The signs of punctuation are, *la virgule*, the comma (,), *le point avec la virgule*, the semicolon (;), *les deux points*, the colon (:), and *le point*, the period or full stop (.), to which we may add the exclamation point (!), and the interrogative point (?).

### OF THE COMMA.

The comma marks the shortest pause possible. It is used,

1<sup>o</sup>. Before the similar parts of the same proposition, provided there be more than two, and that none of them be subdivided into subaltern ones.

## EXAMPLE

*Of several subjects.*

*La richesse, le plaisir, la santé, deviennent des maux pour ceux qui ne savent pas en user.*

## EXAMPLE

*Of several attributes under the same subject.*

*Un prince d'une naissance incertaine, nourri par une femme sans mœurs, élevé par des bergers, et depuis devenu chef de brigands, jetta les premiers fondemens de la capitale du monde.*

## EXAMPLE

*Of several verbs relating to the same subject.*

*Il alla dans cette caverne, trouva les instrumens, abattit les peupliers, et mit en un seul jour un vaisseau en état de voguer.*

2°. When there are but two similar parts, they are either separate, or joined by a conjunction. If they be separate, we make use of the comma: *des anciennes mœurs, un certain usage de la pauvreté, rendoient à Rome les fortunes à peu près égales.* If they be joined by a conjunction, we make use of the comma, when they are of some length: *il formoit ces foudres dont le bruit a retenti dans tout le monde, et ceux qui grondent encore sont sur le point d'éclater.* Otherwise we put no comma: *l'imagination et le jugement ne sont pas toujours d'accord.*

3°. We place between two commas any incidental proposition which is merely explanatory: *les passions, qui sont les maladies de l'ame, ne viennent que de notre révolte contre la raison.* But we do not divide by commas an incidental proposition which is determinative: *la gloire des grands hommes se doit toujours mesurer aux moyens dont ils se sont servis pour l'acquérir.*

4°. We put the comma after an adjective or participle followed by a complement, whether it begin or end the sentence: *avides de plaisirs, nous nous flattons d'en recevoir de tous les objets inconnus qui semblent nous en promettre. Le fruit meurt en naissant, dans son germe infecté.* It is the same with a prepo-

sition which, with its complement, expresses a circumstance.

5°. We place a comma after every addition which cannot be considered as making part of the grammatical construction of a sentence, when that addition is at the beginning ; and we place it between two commas, when it is in the body of the sentence. We also place between two commas what was formerly placed between two crotchets.

#### OF THE SEMICOLON.

The semicolon denotes a pause a little longer. It is used,

1°. To separate phrases which are under the same regimen : *qu'un vieillard joue le rôle d'un jeune homme, lorsqu'un jeune homme jouera le rôle d'un vieillard ; que les habillemens ne répondent pas à la dignité des personnages ; toutes ces discordances nous blessent.*

2°. Before a phrase following another on which it is depending : *l'auteur, pour bien écrire, doit être également attentif aux choses qu'il dit, et aux termes dont il se sert ; afin qu'il y ait du vrai et du goût dans ses ouvrages.*

3°. Between the different members of a period, when they are of some length, and they are composed of several parts already divided by commas : *cette persuasion, sans l'évidence qui l'accompagne, n'auroit pas été si ferme et si durable ; elle n'auroit pas acquis de nouvelles forces en vieillissant ; elle n'auroit pu résister au torrent des années, et passer de siècle en siècle jusqu'à nous, &c.*

#### OF THE COLON.

The colon denotes a pause still longer. It is used,

1°. After a sentence which is complete, but followed by another which either explains or extends it : *si les beautés de l'élocution oratoire ou poétique étoient palpables, rien ne seroit plus commun que l'éloquence ; un médiocre génie pourroit y atteindre : et quelquefois, faute de les connoître assez, un homme né pour l'éloquence reste en chemin, ou s'égare en route.*



2°. After a proposition announcing an enumeration, under a general relation : *il y a dans la nature de l'homme deux principes opposés : l'amour propre, qui nous rappelle à nous ; et la bienveillance, qui nous répand.*

3°. After having announced a direct discourse which we are going to relate : *lorsque j'entendis les scènes du paysan, dans le Faux Généreux, je dis : voilà qui plaira à toute la terre et dans tous les temps, &c.*

OBSERVATION. It is easy to see by the examples which we have quoted, that all this principally refers to the periodic style ; for, the familiar has fewer difficulties.

#### OF THE PERIOD.

The period denotes the longest pause of any we have mentioned. It is placed after a sense entirely and completely finished in itself. Nevertheless, it may also denote longer or shorter pauses, as we shall have some day occasion to show.

The interrogative point is put at the end of a sentence expressing an interrogation.

The exclamation, or admiration point is put at the end of those expressing surprise, terror, pity, &c. or after an interjection.

#### EXAMPLES.

En effet, dès qu'elle parut ; “ Ah ! mademoiselle, comment se porte M. mon frère ? ” Sa pensée n'osa aller plus loin. “ Madame, il se porte bien de sa blessure. ” “ Et mon fils ? ” On ne lui répondit rien. “ Ah, mademoiselle ! ” “ Mon fils ! mon cher enfant ! répondez-moi, est-il mort sur le champ ? N'a-t-il pas eu un seul moment ? Ah ! mon Dieu ! quel sacrifice ! ”

As a treatise on punctuation is common to all languages, we shall give in a future work some further particulars, of which this compendium is not susceptible ; and we shall, moreover, make the application of the rules to a great piece of eloquence.

## FREE EXERCISES.

## I.

## SENSIBILITY.

ON a fine summer evening, my brother, sister and I, we were walking in a meadow not far distant from the castle which we inhabit. We were contemplating, with rapture, the majestic scenery which nature exhibits at the approach of night ; when we perceived, at the foot of an antique oak, a boy of the most interesting figure. His beauty, his air of ingenuity and candour, his graces, struck us, and we approached him. " What ! quite alone here ? " did we ask. " I am not alone," answered he, smiling, " I am not alone ; but I was fatigued, and I have been sitting under the shade of this tree, while my mother is busy gathering some simples, to give some alleviation to the pains which her old father suffers. Ah ! how many troubles my good mamma has ! how many troubles ! Did you know them, your heart would be touched with pity, and you could not refuse her a tribute of tears." We said to him : " Lovely child, thy ingenuity, candour, innocence, every thing interests us in thy misfortunes and those of thy mother. Relate them to us." He immediately related the history of his mother, with an expression, a *naïveté*, a grace altogether affecting. Our hearts felt the liveliest emotions ; tears trickled down our cheeks, and we gave him what little money we had about us. In the mean time, the mother came : as soon as he saw her, he exclaimed : " Run, mamma, run : see what these good little folks have given me : I have related to them thy misfortunes : they have been affected at them, and their sensibility has not been satisfied with shedding tears. See, mamma, ah ! see what they have been giving me." The mother felt softened ; she thanked us, and said : " Generous, sensible souls, the good action which you have just been doing shall not be lost : HE who sees every thing and judges of every thing will not let it go unrewarded."

## II.

*THE GOOD MINISTER.*

## AN EASTERN FABLE.

The great Aaron Raschild began to suspect that his Vizir Giafar was not deserving of the confidence which he had reposed in him. The women of Aaron, the inhabitants of Bagdad, the courtiers, the dervises, were censuring the Vizir with bitterness. The Calif loved Giafar; he would not condemn him upon the clamours of the city and the court: he visited his empire; every-where he saw the land well cultivated, the country smiling, the cottages opulent, the useful arts honoured, and youth full of gaiety. He visited his fortified cities and sea-ports; he saw numerous ships which threatened the coasts of Africa and of Asia; he saw warriors disciplined and content; these warriors, the seamen and the country-people, exclaimed: "O God I pour thy blessings upon the faithful, by giving them a Calif like Aaron, and a Vizir like Giafar!" The Calif, affected by these exclamations, enters a mosque, falls upon his knees and cries out: "Great God! I return thee thanks; thou hast given me a Vizir of whom my courtiers speak ill, and my people speak well!"

ST. LAMBERT.

## III.

*A GENERAL VIEW OF NATURE.*

With what magnificence does nature shine upon earth! A pure light, extending from east to west, gilds successively the two hemispheres of this globe; an element transparent and light surrounds it; a gentle fecundating heat animates, gives being to the seeds of life; salubrious spring waters contribute to their preservation and growth; rising grounds, distributed in the lands, stop the vapours of the air, make these springs inexhaustible and always new; immense cavities made to receive them divide the continents. The extent of the sea is as great as that of the earth: it is not a cold barren element; it

is a new empire as rich, as populous as the first. The finger of God has marked their boundaries.

The earth, rising above the level of the sea, is secure from its irruptions : its surface enamelled with flowers, adorned with a verdure constantly renewed, peopled with thousands and thousands of species of different animals, is a place of rest, a delightful abode, where man placed, in order to second nature, presides over all beings. The only one among all, capable of knowing and worthy of admiring, God has made him spectator of the universe, and a witness of his wonders. The divine spark with which he is animated makes him participate in the divine mysteries : it is by this light that he thinks and reflects ; by it he sees and reads in the book of the universe, as in a copy of the deity.

Nature is the exterior throne of divine magnificence : man, who contemplates, who studies it, rises by degrees to the interior throne of omnipotence. Made to adore the Creator, he commands all creatures : vassal of heaven, king of the earth, he ennobles, peoples, enriches it ; he establishes among the living beings order, subordination, harmony : he embellishes nature herself, he cultivates, extends and polishes it ; lops off the thistle and the briar, and multiplies the grape and the rose.

BUFFON.

#### IV.

#### THE INSCRIPTION.

##### AN EASTERN FABLE.

Cosroes had caused the following inscription to be engraven on his diadem : “ Many have possessed it ; many shall possess it. O posterity ! thou shalt imprint the traces of thy steps upon the dust of my grave.”

What are thrones, fortune and victory, which glide away with the rapidity of lightning ? Ye, arbiters of men, do good, if you wish to be happy ; do good, if you wish that your me-

mory should be honoured ; do good, if you wish that heaven should open to you its eternal gates.

ST. LAMBERT.

V.

*CULTIVATED NATURE.*

How beautiful is that cultivated nature ! How, through the cares of man, it is brilliant and pompously adorned. He himself is its chief ornament, its noblest production : by multiplying himself, he multiplies the most precious germ : she also seems to multiply herself with him : by his art he brings forth to light all that she concealed in her bosom. How many unknown treasures ! how many new riches ! flowers, fruits, seeds brought to perfection, multiplied to infinity : the useful species of animals transported, propagated, increased without number ; the noxious species reduced, confined, banished : gold, and iron more necessary than gold, extracted from the bowels of the earth ; torrents confined, rivers directed, contracted ; the sea itself subjected, surveyed, crossed from one hemisphere to the other ; the earth accessible in every part, and every-where rendered as lively as fruitful : in the vallies, delightful meadows ; in the plains, rich pastures and still richer harvests ; hills covered with vines and fruits, their summits crowned with useful trees and young forests ; deserts changed into cities inhabited by an immense people, which continually circulating, spreads itself from those centers to the extremities ; roads opened and frequented, communications established every-where, as so many witnesses of the strength and union of society ; a thousand other monuments of power and glory, sufficiently demonstrate that man, possessing dominion over the earth, has changed, renewed the whole of its surface, and that, at all times, he shares the empire with nature.

Nevertheless, he only reigns by right of conquest ; he rather enjoys than possesses, and he can preserve but by dint of cares

continually renewed. If they cease, every thing droops, every thing alters, every thing changes and again returns under the hand of nature : she reassumes her rights, erases the works of man, covers with dust and moss his most pompous monuments, destroys them in time, and leaves him nothing but the regret of having lost, through his fault, what his ancestors had conquered by their labour. Those times in which man loses his dominion, those barbarous ages, during which every thing is seen to perish, are always prepared by war, and accompanied by scarcity and depopulation. Man, who can do nothing but by number, who is strong only by reunion, who can be happy but by peace, is mad enough to arm himself for his misfortune, and to fight for his ruin. Impelled by insatiable avidity, blinded by ambition still more insatiable, he renounces all feelings of humanity, turns all his strength against himself, seeks for mutual destruction, actually destroys himself ; and, after those days of blood and carnage, when the smoke of glory has vanished, he contemplates with a sad look the earth wasted, the arts buried, the nations dispersed, the people weakened, his own happiness ruined, and his real power annihilated.

BUFFON.

## VI.

### *THE CONVERT.*

#### AN EASTERN FABLE.

Divine mercy had brought a vicious man into a society of sages whose morals were holy and pure. He was touched by their virtues ; it was not long before he imitated them and lost his old habits : he became just, sober, patient, laborious and beneficent. His deeds nobody could deny, but they were attributed to odious motives. They praised his good actions, without loving his person : they would always judge him by what he had been, not by what he was become. This injustice penetrated him with grief ; he shed tears into the bosom of an ancient sage, more just and more humane than the others.



“ O my son !” said the old man to him, “ thou art better than thy reputation ; be thankful to God for it. Happy the man who can say : my enemies and my rivals censure in me vices of which I am not guilty. What matters it, if thou art good, that men pursue thee as wicked ? Hast thou not, to comfort thee, the two best witnesses of thy actions, God and thy conscience ?”

ST. LAMBERT.

## VII.

### *AGITATION OF THE WICKED, SERENITY OF THE JUST.*

The wicked man dreads and avoids himself ; he diverts his mind by throwing himself out of his own being ; he casts looks of uneasiness around him, and seeks for an object that may amuse him ; without bitter satire, without insulting railery, he would always be sad ; mocking laughter is his sole delight. On the contrary, the serenity of the just is internal ; his smile is not of malignity, but of joy : he carries the source of it in himself ; he is as lively, when by himself, as when in the midst of company ; he does not draw his content from those who approach him, he communicates it to them.

J. J. ROUSSEAU.

## VIII.

### *GENERAL VIEW OF NATURE.*

Trees, shrubs and plants are the ornament and clothing of the earth. Nothing is so melancholy as the prospect of a country naked and bare, exhibiting to the eyes nothing but stones, mud and sand. But vivified, by nature and clad in its nuptial robe, amidst the course of waters and the singing of birds, the earth presents to man, in the harmony of the three kingdoms, a spectacle full of life, interest and charms, the only spectacle in this world of which his eyes and heart are never weary.

The more a contemplative man's soul is fraught with sensibility, the more he yields to the ecstasies which this harmony produces in him. A soft and deep melancholy then takes possession of his senses, and, in an ebriety of delights, loses himself in the immensity of that beautiful system, with which he feels himself identified. Then, every particular object escapes him, he sees and feels nothing but in the whole. Some particular circumstance must contract his ideas and circumscribe his imagination, before he can observe by parcels that universe which he was endeavouring to embrace.

J. J. ROUSSEAU.

## IX.

### *INVOCATION TO THE GOD OF NATURE.*

Almighty God, whose presence alone supports nature and maintains the harmony of the laws of the universe ; Thou, who, from the immoveable throne of the empyrean, seest the celestial spheres roll under thy feet, without shock and without confusion ; who, from the bosom of repose, reproducest every moment their immense movements, and alone governest, in profound peace, that infinite number of heavens and worlds ; restore, restore at length tranquillity to the agitated earth ! let it be silent ! at thy voice, let discord and war cease the sound of their proud clamours ! God of goodness, author of all beings, thy paternal looks take in all the objects of the creation : but man is thy chosen being ; thou hast enlivened his soul with a ray of thy immortal light ; complete the measure of thy kindness, by penetrating his heart with a ray of thy love : this divine sentiment, diffusing itself everywhere, will reconcile opposite natures ; man will no longer dread the sight of man ; his hand will no longer wield the murderous steel ; the devouring fire of war will no longer dry up the source of generations ; the human species now weakened, mutilated, mowed down in its blossom, will spring anew and multiply without number ; nature overwhelmed under the weight of scourges, will soon reassume, with a new life, its

former fruitfulness; and we, beneficent God, will second it, we will cultivate it, we will contemplate it incessantly, that we may every moment offer thee a new tribute of gratitude and admiration.

BUFFON.

# X.

## THOUGHTS ON POETRY.

Wherever I went, I found that poetry was considered as the highest learning, 1 and regarded 2 with a veneration somewhat approaching to that which man would pay to angelic nature.

It yet fills me with wonder that, in almost all countries, the most ancient poets are considered as the best; whether it be that every other kind of knowledge is an acquisition gradually attained, and poetry is a gift conferred at once; or that the first poetry of every nation surprised them as a novelty, and retained the credit by consent, which it received by accident at first: or whether, as the province 3 of poetry is to describe nature and passion, which are always the same, the first writers took possession of the most striking objects for description, and the most probable occurrences for fiction, and left nothing to those that followed them, but transcription 4 of the same events, and new combinations 5 of the same images. Whatever be the reason, it is commonly observed that the early writers are in possession of nature, and their followers of art: that the first excel in strength and invention, and the latter in elegance and refinement.

I was desirous to add my name to this illustrious fraternity. I read all the poets of Persia and Arabia, and was able to repeat by memory the volumes that are suspended in the mosque of Mecca. But I soon found that no man was ever great by imitation. My desire of excellence impelled me to transfer my attention to nature and to life. Nature was to be

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1 Part of literature. 2 Was looked upon as a kind of heavenly emanation. 3 The aim. 4 But to copy. 5 And to make new combinations.

my subject, and men to be my auditors: I could never describe what I had not seen: I could not hope to move those with delight or terror, 6 whose interests and opinions I did not understand.

Being now resolved to be a poet, I saw every thing with a new purpose; my sphere of attention was suddenly magnified: no kind of knowledge was to be overlooked. I ranged mountains and deserts for images and resemblances, 7 and pictured upon my mind every tree of the forest and flower of the valley. I observed with equal care the crags of the rock and the pinnacles of the palace. Sometimes, I wandered along the mazes of the rivulet, and sometimes, watched the changes of the summer-clouds. To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must be conversant 8 with all that is awfully vast or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, and the meteors of the sky, must all concur to store his mind with inexhaustible variety; for, every idea is useful for the enforcement or decoration 9 of moral or religious truth; and he who knows most, will have most power of diversifying his scenes, and gratifying his reader with remote allusions and unexpected instruction.

All the appearances of nature I was, therefore, careful to study, 10 and every country which I have surveyed has contributed something to my poetical powers.

In so wide a survey, interrupted the prince, you must surely have left much unobserved. I have lived, till now, within the circuit of these mountains, and yet cannot walk abroad without the sight of something which I had never beheld before, or never heeded.

6 To awake delight or terror in those, whose, &c. 7 To gather images and resemblances. 8 He must observe. 9 To enforce, or set off the moral, &c. 10 I was studying with care all the, &c.

The business of a poet, said Imlac, is to examine, not the individual, but the species; to remark general properties and large appearances 11: he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit, in his portraits of nature, such prominent and striking features 12, as recal the original to every mind; and must neglect the minuter discriminations 13, which one may have remarked, and another neglected, for those characteristics 14 which are alike obvious to vigilance and carelessness.

But the knowledge of nature is only half the task of a poet: he must be acquainted likewise with all the modes of life! 15 His character requires that he estimate the happiness and misery of every condition; observe the power of all the passions, in all their combinations, and trace the changes of the human mind, as they are modified by various institutions and accidental influences of climate or custom; from the sprightliness of infancy to the despondence of decrepitude. He must divest himself of the prejudices of his age or country; he must consider right and wrong in their abstracted and invariable state; he must disregard present laws and opinions, and rise to general and transcendental truths, which will always be the same: he must, therefore, content himself with the slow progress of his name, condemn the applause of his own time, and commit his claims to the justice of posterity. He must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations, as a being superior to time and place.

His labour is not yet at an end: he must know many languages and many sciences; and, that his style may be worthy

11 And appearances at large.

12 Of those features prominent and striking, which, &c.

13 These small differences.

14 And to apply himself to characterize, &c.

15 All the different aspects of human life, &c.

of his thoughts, must, by incessant practice, familiarize to himself every delicacy of speech and grace of harmony.

S. JOHNSON.

# XI.

**OBSERVATION.** As it is chiefly in poetry that the English language differs from the French, we now propose showing to the English learner how he is to proceed in order to transport into the French tongue the beauties of his poets. At the bottom of the page, will be found the decomposition of the sentences, accommodated to the genius of the French, so as nearly to point out the very expressions to be made use of in the translation. To look for elegance, perhaps even, for grammatical precision, would be useless; we never intended it.

First follow nature, and your judgment frame  
 By her just standard, which is still the same :  
 Unerring nature, still divinely bright,  
 One clear, unchang'd, and universal light,  
 Life, force, and beauty, must to all impart ; 1  
 At once the source, and end, and test of art. 2  
 Art, from that fund, each just supply provides ;  
 Works without show, and without pomp presides :  
 In some fair body thus th' informing soul  
 With spirit feeds, with vigour fills the whole,  
 Each motion guides, and every nerve sustains ;  
 Itself unseen, but in th' effects remains. 3  
 Some, to whom heav'n in wit has been profuse,  
 Want as much more, to turn it to its use ;  
 For, wit and judgment often are at strife,

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1 Light clear, immutable and universal, nature, which never errs, and shines always with a divine splendour, must impart to all she does, life, force and beauty.

2 She is at once the source, &c.

3 So, in a fair body, unseen itself, but always sensible by its effects, the soul continually acting, feeds the whole with spirits, fills it with vigour, guides every motion of it, and sustains every nerve.



Tho' meant each others aid. 4  
 'Tis more to guide, than spur the muse's steed;  
 Restrain his fury, than provoke his speed: 5  
 The winged courser, like a gen'rous horse,  
 Shows most true mettle, when you check its course. 6

POPE.

## XII.

*DESCRIPTION OF THE GARDEN OF EDEN.*

In this pleasant soil  
 His far more pleasant garden God ordain'd; 7  
 Out of the fertile ground he caused to grow  
 All trees of noblest kind for sight, smell, taste; 8  
 And all amid them stood the tree of life,  
 High eminent, bearing ambrosial fruit  
 Of vegetable gold; and next to life,  
 Our death, the tree of knowledge grew fast by,  
 Knowledge of good bought dear, by knowing ill.  
 Southward through Eden went a river large,  
 Nor chang'd its course, but through the shaggy hill 10

4. Some, to whom heaven has given wit with profusion, want as much yet, to know the use they ought to make of it; for, wit and judgment, though made to aid each other, are often in opposition.

5 It is more difficult to guide than spur the courser of the muses, and to restrain its ardour than provoke its impetuosity.

6 The winged courser is like a generous horse: the more we strive to stop it in its rapid course, the more it shows unconquerable vigour.

7 In the middle of that pleasant landscape, a far more charming garden had God for its disposer.

8 Of the fertile ground he had caused to come out all the trees, the noblest and most proper to charm the eyes, and flatter smell and taste.

9 In the midst of this rose, with majesty, the tree of life, from which flowed the ambrosia of liquid gold.

10 Not far from this was the tree of knowledge, of good and evil, which costs us so dear: fatal tree, the sprout of which has produced death.

Pass'd underneath ingulf'd 1; for God had thrown  
 That mountain as his garden mound high rais'd  
 Upon the rapid current, which through veins  
 Of porous earth, with kindly thirst up drawn,  
 Rose a fresh fountain, and with many a rill  
 Water'd the garden 2; thence united fell  
 Down the steep glade, and met the nether flood,  
 Which from its darksome passage now appears,  
 And now divided into four main streams,  
 Runs diverse, wand'ring many a famous realm  
 And country 3.

But rather to tell how, if art could tell,  
 How from that saphir fount the crisped brooks,  
 Rolling on orient pearl and sands of gold,  
 With mazy error under pendant shades  
 Ran nectar, visiting each plant, and fed  
 Flow'rs worthy of Paradise 4, which not nice art  
 In beds and curious knots 5, but nature's boon  
 Pour'd forth profuse on hill and dale and plain,  
 Both where the morning sun first warmly smote  
 The open field, and where the unpierc'd shade

1 To the south of Eden flowed a large river, of which the course never changed, but disappeared, ingulfed under a mountain.

2 God having laid this mountain, which served (*of*) foundation to his garden, upon this rapid wave, which softly drawn up by the earth thirsty and porous, rose through its veins till the top, whence it issued like a clear fountain, and dividing into many rills, watered the garden.

3 United there, they fell from the steep mountain, and met the nether waters, which issued from their dark passage, divided now into four large rivers, which wandering, ran through many famous realms and countries.

4 But how is it possible (to) art to describe that fountain of saphir, of which the bright and sinuous brooks rolling on oriental pearl and sands of gold, formed numberless labyrinths under the shades that covered them, by pouring the nectar into every plant, and feeding flowers worthy of Paradise.

5 They were ranged neither in symetrical compartments nor in nose-gays formed with art.

Imbrōwn'd the noontide bow'rs 10. Thus was this place  
 A happy, rural seat, of various view 11 ;  
 Groves, whose rich trees wept odorous gum and balm,  
 Others whose fruit burnish'd with golden rind,  
 Hung amiable, Hesperian fables true,  
 If true, here only 12, and of delicious taste 13 :  
 Betwixt them lawns, or level downs, and flocks  
 Grazing the tender herb, were interpos'd,  
 Or palmy hilloc 14 ; or the flow'ry lap  
 Of some irriguous valley spread her store,  
 Flow'rs of all hue, and without thorn the rose 15 :  
 Another side, umbrageous grots and caves  
 Of cool recess 16, o'er which the mantling vine  
 Lays forth her purple grape, and gently creeps  
 Luxuriant 17 ; meanwhile, murmuring waters fall

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10 But bountiful nature had poured forth numberless beauties on hills, vallies and plains ; its riches were profusely spread over open plains, which the morning sun-beams warmed softly, and under the bowers of which the thick shades preserved, during the heat of the day, a delicious coolness.

11 Thus the happy and rural seat charmed the eyes by its variety.

12 Whatever fable says of the garden of the Hesperides was really to be seen in the admirable garden of Eden.

13 There were to be seen. groves full of trees of the highest beauty, from which precious balms and odorous gums flowed : (to) the others hung bright and golden fruits, which charmed the eyes and delighted the taste.

14 Between these trees appeared carpets of green, and on the declivity of the vallies and palmy hillocks, flocks grazed the tender herb.

15 Here streams run winding about through the bottom of an irriguous valley covered with flowers, which offered riches of various colours, among which shone the rose without thorn.

16 There appeared grots impenetrable to the rays of the sun, and caves in which a delightful coolness reigned.

17 They were covered with vines, which spreading on every side their flexible branches, offered, in abundance, grapes of purple.

Down the slope hills, dispers'd, or in a lake,  
 That to the fringed bank with myrtle crown'd  
 Her crystal mirror holds, unite their streams 18.  
 The birds their choir apply; airs, vernal airs,  
 Breathing the smell of field and grove, attune  
 The trembling leaves, while universal Pan  
 Knit with the graces and the hours in dance,  
 Led on th' eternal spring 19.

Here ends the task of the grammarian: the pupil is now acquainted with the language, both in its mechanism and in its genius, and has, besides, been initiated into the first principles of rhetoric and taste. It now rests with the rhetorician to complete what the grammarian could only begin: and this I intend to do, according to my promise, in a future work, but in French.

### A FEW DIRECTIONS

#### FOR FINDING OUT THE GENDER OF NOUNS.

OBSERVATION. We give the name of *feminine* to any termination in *e* mute, either alone, or followed by *s*, as it happens to be either singular or plural, and that of *masculine* to every other termination. If these two terminations were, in all cases, the marks of the gender of nouns, nothing would be easier than to direct foreigners on a point so perplexing for them: but this, far from being a sure guide, is, on the contrary, the least certain.

18 The streams, flowing with a soft murmuring, formed agreeable water-falls down the declivity of hills, and dispersed afterwards, or united into a beautiful lake, which offered its mirror of crystal to its shores covered with flowers and crowned with myrtle.

19 The birds formed a melodious choir, and the zephyrs bringing with them the odorous smell of the vallies and groves, were murmuring among the leaves gently agitated, while Pan, dancing with the graces and the hours, led on the eternal spring.

In order to treat this subject with some degree of precision, we shall divide it into four sections. In the first, we shall examine which are the substantives of species which have a determinate gender, whatever be their terminations. In the second, which are the substantives of species that follow the gender of their termination. In the third, we shall speak of substantives which have a masculine termination. Lastly, in the fourth, of substantives that have a feminine termination. We shall avail ourselves of the work of the Abbé Girard, who has treated this subject much better than any other grammarian.

### §. I.

#### SUBSTANTIVES OF SPECIES, WHICH HAVE A DETERMINATE GENDER, WHATEVER BE THEIR TERMINATIONS.

1°. The names of days, months and seasons of the year, are masculine. *Automne* alone is of both genders, though more commonly feminine.

OBSERVATION. When we join the diminutive *mi* to the name of a month, this compound word becomes feminine: *la mi-Juin*.

2°. All the names of trees, shrubs, towns, colours, and minerals, are also masculine.

Except, *platine*, a metal; *vigne*, *ronce*, *épine*, shrubs.

OBSERVATION. If there are some names of towns that are feminine, says the Abbé Girard, they are but few, and even some of them show the gender in an unequivocal manner, being compound of the article, as of a necessary and inseparable part, as: *la Rochelle*, &c. However, when the termination is feminine, it is more safe to subjoin to it the word *ville*, as: *la ville de Rome*.

3°. The names of mountains and winds are also masculine. We except *les Alpes*, *les Pyrénées*, *les Vosges*, *les Cordillères*, &c. *la bise*, the north wind.

4°. The nouns of number, ordinal, distributive and proportional; adjectives, infinitives of verbs; adverbs

and prepositions taken substantively, are also masculine.

We except, *une moitié, une courbe, une tangente, une diagonale, une perpendiculaire, une antique,*

5°. All the names of the letters are masculine in the new spelling (Academy), but, in the old, which is now exploded, *f, h, l, m, n, r, s,* are feminine.

6°. All diminutives follow the gender of the nouns from which they are derived. *Globule* is masculine, because it is derived from *globe*, substantive masculine. *Pellicule* is feminine, because it is derived from *peau*, substantive feminine.

7°. The names of virtues and qualities are feminine. We except, *courage, mérite.*

## §. II.

SUBSTANTIVES OF SPECIES, WHICH FOLLOW THE GENDER OF THEIR TERMINATION.

OBSERVATION. Here, says the Abbé Girard, the rules are not so certain : when any doubt arises, the dictionary, not the grammar, ought to be consulted.

The substantives of species, which, in general, follow the gender of their termination, are

1°. Those of states, empires, kingdoms, provinces and rivers.

We except, *le Mexique*, kingdom ; *le Perche, le Maine, &c.* provinces : *le Rhone, le Tage, le Danube, &c.* rivers.

OBSERVATION. For the names of countries, says the Abbé Girard, I do not see any exception that can create a doubt. As to the names of rivers, the masculine termination generally denotes their gender ; but there are some exceptions, as : *la Lis*, a river in Belgium. According to the same grammarian, the feminine termination is divided between both genders.

2°. Those of grains, fruit, flowers, vegetables and stones.

We except, *l'orge, le seigle, le poivre, le sucre, le girofle, le chevre-feuille, le porphire, le sable, l'el-*



*l'ébène, le gingembre, l'albâtre, le jaspe, le marbre, le plâtre, la noix, la chaux.*

3°. All the parts and appurtenances of a house.

We except, *l'office, une clé, un siège, un coffre, un pupitre, le vestibule, un étage, la cour, un poêle, un verre, un couvercle, un vase, un portique.*

### §. III.

#### SUBSTANTIVES OF MASCULINE TERMINATION.

We place among masculine substantives,

1°. Those which have the last syllable ending in *a*, or the sound of *a*, or which have a nasal termination.

We except: *part, hart, dent.*

2°. Those ending in *ail, al, eil, el, œil, euil, eu, ieu*: *travail, local, ciel, scl, œil, fauteuil, jeu, lieu.*

3°. Those which have the last syllable in *è* open, or *é* close, without being preceded by a *t*; and in *e* mute, followed by one or more consonants, except *s*.

We except: *clé, cuiller, nef, forêt, mer.*

4°. Those in *ai*, whether this termination be or be not followed by one or more consonants.

We except: *chair, main, faim.*

5°. Those in *ui* or *i*, followed by consonants or not.

We except: *fourmi, merci, brebis, nuit, fin, vis.*

6°. Those in *au* and *eau*.

We except: *eau, peau.*

7°. Those in *ou*, followed by consonants or not.

We except: *cour, tour.*

8°. Those in *o* or *oi*, followed by consonants or not.

We except: *dot, mort, foi, loi, soif, voix, noix, croix, poix.*

9°. Those in *on*, when this nasal termination is preceded neither by an *i*, a *z*, nor an *s*.

We except *chanson, brisson, cuisson, moisson, façon, rançon, leçon.*

10°. Those in *u*, followed by a consonant or not.

We except: *glu, tribu, vertu.*

11°. Lastly, all substantives, which do not end in any of the following combinations, are masculine.

But, we place among the feminine,

1°. Those in *tié*, without exception, and those in *té*.

Among those of the latter termination, we except: *paté, été, arrêté, côté, comité, thé, traité, comté, bénédicité*.

2°. Those in *eur*.

We except: *bonheur, malheur, labeur, honneur, déshonneur, cœur, chœur, équateur, extérieur, intérieur* and *pleurs*.

3°. Those in *ion, yon, son* and *zon*.

We except: *alérion, bastion, champion, crayon, embryon, gabion, gallion, horion, lampion, pion, psaltérion, rayon, talion, bluson, gason, horizon, oison, peson, poison, tison, septentrion* and *scion*: to which may be added a few technical terms, others that are obsolete, and some few which are not used in good company.

#### §. IV.

##### SUBSTANTIVES OF FEMININE TERMINATION.

Here, to look for any certain rules would be useless; there is none. Practice alone, with the help of a dictionary, when any doubt arises, is the only way to distinguish the gender of substantives with any degree of certainty. The feminine terminations are so numerous, and liable to so many exceptions, that to endeavour to fix them in the memory would be an irreparable loss of time. Suffice it to say, that these terminations are divided more or less between the two genders, and that there is not one but has as many exceptions as it has words which come under the rule.

FINIS.

Not having received the last edition of the dictionary of the French Academy, till some of the first sheets of this grammar had been printed, I have not had an opportunity of speaking of a few alterations which are to be found in it. Those which I have mentioned had been sent to me from Paris; but I have not always found them so correct as I had reason to expect, I shall mention them in these errata.

Page 2, l. 36, for *a, o, e, i, u*, read: *a, o, e, u, i*.

Page 4, l. 26, for *roide*, but not in *roidir*, read: *roide, roideur, roidir* in conversation: but in solemn speaking, pronounce *ad libitum, roide, roideur, roidir, or rède, rèdeur, rèdir*.

Page 12, Add at the bottom of the page: N.B. When the noun of number *neuf* is followed neither by a substantive, nor an adjective, this letter, is pronounced with its proper sound; we say: *neuf et demi; ils étoient neuf en tout; les neuf arrivèrent à la fois*.

Page 14, l. 24, dele *fenil*, in which the *l* has the liquid sound.

Page 15, l. 36, After *annal* and derivatives, add: *annate, annihilation, annihiler, ennéagone, inné, innovation, innover*. But the Academy does not mention that pronunciation in *annuel, annotation, annuler*: therefore, it does no longer take place in these words.

Page 16, after l. 21, add: N.B. *P* is pronounced in *symptomatique*, whence we may conclude that it is also sounded in *symptôme*, although the Academy does not mention it. But it is mute in: *ademption, redempteur, redemption, dompter*, and its derivatives. Such is the present usage, expressed by the Academy.

*Ibid.* after l. 30, add: N.B. This letter is always immediately followed by *u*, except in some words where it is final, as in *coq, cinq*.

Page 18, after l. 35, add: N.B. "We are to observe," says the Academy, "that, in general, the letter *s* is but very little sounded at the end of a word, except when the following word begins with a vowel. Thus, in these words: *mes propres intérêts*, we sound the *s* of the last syllable in *propres*, as if the word *propres* ended with an *e* mute, and the next began with a *z*."

*Ibid.* After OBSERVATION, add: "Compound words," says the Academy, "the simple of which be-

gins with the letter *s*, followed by a vowel, are generally spelt with *ss*, that they may be pronounced hard, and not as *z* : " Such are the words *dessus*, *dessous*, *desservir*, *dessécher*, &c. There are, however, some exceptions to this rule, such as, *vraisemblable*, *vraisemblance*, *préséance* ; but we spell with *ss*, *dissemblable*, *ressemblant*. We write *bienséance* with one *s*, but *messéant* with *ss*—another perplexity ! The *e* preceding, &c.

Page 19, at the bottom of the page, read: It is observed by the Academy that *t* is sounded in *huit*, before a consonant, when that word is taken substantively, as: *le huit de Mai*; *un huit de chiffre*; but this observation is not made about the word *Sept*.

Page 21, after l. 20, add : This letter preserves its ancient name *zède*, in this proverbial expression only : *il est fait comme un z*.

Page 59 l. 25 *for* given up to, *read* : given up to

60 l. 12 *for* of mankind, *read* of (all) mankind

65 l. 12 *for* to be, *read* : to be

*Ibid.* l. 22 *for* m. pl. *read* : funeste m. pl.

72 l. 34 *for* regardez, *read* : regarder

73 l. 17 *for* some winters, *read* : a winter

89 l. 30 *for* of time, *read* : of time

*Ibid.* l. 31 *for* them his, *read* ; them his

93 l. 30 *for* as to, *read* : as to

94 l. 10 *for* of having kept truth, *read* : of  
inf-l tenu art.  
having kept truth  
inf-l tenu art.

166 l. 35. *for* they may, *read* : they may

170 l. 35 *for* to one another, *read* : to one another, or

to one another

178 l. 10 *for* on a, *read* : on

180 l. 38 *for* épouvanter, *read* : épouvantail

202 l. 35 *for* besides, *read* : because

207 l. 8 *for* the articles are so far, *read* : the substantives are so far

213 l. 11 *for* that Henry IV, *read* : that Henry VI.

220 l. 31 *for* it is we that, *read* : it is what we.

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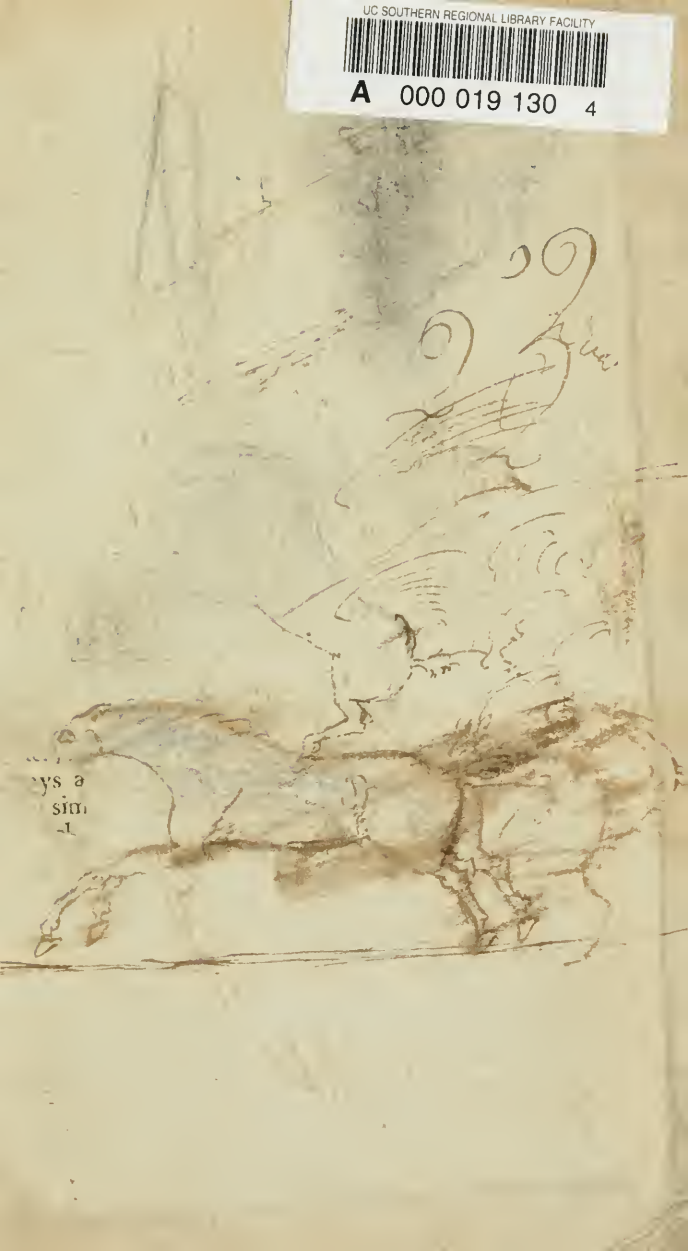
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